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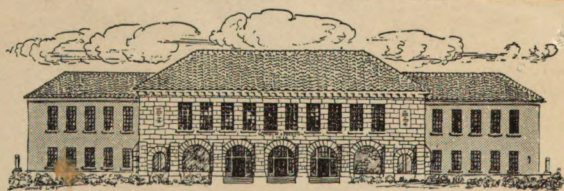
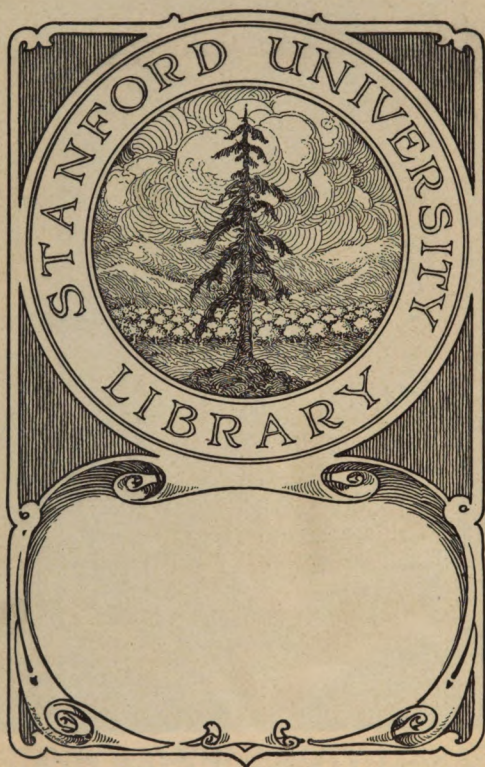
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*American primary teacher*



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THE  
PRIMARY TEACHER,

A Monthly Magazine,

DEVOTED TO THE

Interests of Primary Instruction in America.

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OCTOBER, 1877---JULY, 1878.

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# THE PRIMARY TEACHER.

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VOL. I.

OCTOBER, 1877.

NO. 1.

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## EDITORIAL.

### *To the Primary Teachers of America :*

We present you the first number of our new monthly magazine, **THE PRIMARY TEACHER**. Its name clearly indicates its field and its work. It is to be devoted exclusively to the advancement of the interests of rudimental instruction in America, commonly classified under the grades of the Kindergarten, and Primary and Intermediate schools. All the discussions of this magazine will relate to the studies to be pursued, methods to be adopted, and objects to be attained in each and all of these departments of common-school instruction. Our aim will be to present the true philosophy of primary education, and the best methods as well as the true spirit of child-discipline and government.

Several reasons have lead us to the publication of **THE PRIMARY TEACHER**. The first is, that it will occupy a field hitherto, to a large extent, uncultivated. Other magazines have given articles or departments to the presentation of views on primary instruction : none have been published with the sole purpose of aiding the teachers of this country in laying the foundations of a true, a solid, and a symmetrical training.

Another reason lies in the fact that the majority of the teachers of America, and, in fact, of the whole world, are in the class we now address. Our constituency is numbered not by tens of thousands, but by hundreds of thousands, and to such a host we present our offering of aid and service. To each and all of this vast company to which our readers have the honor to belong, we come with greetings and words of counsel and instruction.

A third reason which exists is the conscious need of the primary teachers of our country, and the consequent demand for a professional literature especially adapted to their peculiar position and grade of instruction. The call is almost universal, at least so far as an intelligence can interpret its own wants, for specific aid for our primary school work,

and the complaint has been as universal that our educational magazines have shot "over the heads" of the great mass of the teachers of the country. In *THE PRIMARY TEACHER* we propose to remedy this difficulty, and to aim at the heads, the hearts, and the lives of this great body of educators. In doing this it is our purpose to secure the best talent in our country,—that best adapted by experience and study to teach teachers. So far as possible we wish to use the experience and observation of those who are serving in the ranks of primary instructors, and who consequently know whereof they shall affirm by a practical acquaintance with the topics on which they speak.

Still another very good reason for the existence and wide circulation of *THE PRIMARY TEACHER*, is found in the fact that the teachers whom we shall address are doing the first work in education next to that of the parents; they are laying the foundations, more or less surely, on which the higher schools must place the superstruction. If the former work is well done, the latter must be successful; it can hardly fail of a fair share of success. The intelligent primary teacher is second to none in the rank or the inspirations of his work, and as so much of weal to every child rests on his fidelity as well as ability, there is need of "line upon line, precept upon precept," in this all-important work. And the responsibility is enhanced by the fact that the great majority of children under public instruction in the United States never pass out of primary grades of instruction, but graduate from the school before reaching grammar grades.

With these and other weighty considerations in mind,—all of which have impressed us with the great dignity and honor of this rank of public benefactors, and also with something of a sense of the magnificent possibilities and grand inflowings of power and outflowings of influence, as well as technical instruction, which primary teachers may possess, we have decided to publish this new work. It goes forth dedicated to the great interests of Christian education in its full compass of body, head, and heart. Our aim will be to show intelligent methods of action, coupled with the noblest purposes. We hope to give stimulus and courage to the most patient, self-devoted, and self-sacrificing toilers. Our aid, comfort, and sympathy, fellow-teachers, shall be yours in all that we can give or procure for your advancement and encouragement. And in the name of the Great Teacher, who has sanctified our work by his own personal benediction upon it, in laying His arms about little children in blessing, we send forth our *PRIMARY TEACHER* to be a guide, an instructor, and an inspiration to the great army of teachers in whose arms are the little children of to-day, the men and women of to-morrow, the life for eternity!

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. KRAUS-BOELTE.

### I

#### *THE BALL, AS INTRODUCED IN THE KINDERGARTEN.*

The Kindergarten has just been opened with a simple, child-like prayer and a morning song. Now the little ones are all seated in a circle with their teacher, their expectant eyes turned towards the latter and the long wooden box she holds in her hands. The box is opened, and the children clap their hands when seeing their dear play-fellows, the balls. Six balls are contained in the box, each ball having one of the colors of the rainbow,—blue, green, yellow, orange, red, and violet (purple).

Frœbel used the ball as the first of his means of occupation, because he based all his means of play on mathematical foundations, and because the ball is the simplest and completest ground-form, in which all other forms are contained. He also observed that the ball is the first plaything the mother gives to her little one ; wherever we find a child, we find a ball : as, indeed, it is a favorite plaything alike with young and old.

One ball is first taken out,—it may be the red one this time. A child quickly learns to observe and compare. The ball gives the elements for form, color, and motion, and the child finds the best opportunity in this simple body for the observation and comparison of size, form, color, and motion. The child is led to observe that the ball is small, light, soft, and simple ; also, that in the six balls appear the three primary colors,—*blue*, *yellow*, and *red* ; and their intermediates, the three secondary colors,—*green*, formed by the combination of blue and yellow ; *orange*, formed by the combination of yellow and red ; *purple*, formed by the combination of red and blue. By a knowledge of these combinations, the harmony of colors can be explained. At first the ball may be compared with other balls or forms of the same shape,—for example: the globes on the gas-fixtures, an apple round button, the head, seed, buds, etc.

Once, a child in our kindergarten named “a plate” and “a ring,” when a little five-year old boy burst out: “No, no ; one is flat, and the other is only outside round, but the ball is round every way,” and he accompanied his words with motions of his hands, as if he wanted to mould a ball. Next, the color calls forth the child’s attention. Each

in turn, the children compare the ball with the red cherry or strawberry; the rosy cheeks, red lips, with the stockings or sash of a child, with the paper strips they used in mat-weaving, etc., etc. The ball fascinates the child because of its tendency to constant motion. The ball may be thrown up and caught again, which experiment the round little hands can not accomplish at first. He looks disappointed, but the kindergartner quickly suggests that the ball is like a little bird, who tries hopping in the nest, and soon the children will try themselves to "hop," when a little song may be introduced to heighten the interest,—for example :

" The little bird hops in its nest—  
Tip, tip, tip, tip, tip, tap;  
It tries to do its very best.—  
Tip, tip, tip, tip, tip, tap."

Now a string of the same color is fastened to the ball, and in order to add new ideas, the following game is introduced, the children all standing in a circle :

" Raise the ball,—sink it down;  
Raise the heels,—sink them down;  
Raise the arms,—sink them down;  
Move your right leg up and down;  
Move your left leg up and down;  
Now stand straight,—now bend down."

Also,—

" Take the ball and swing it round;  
Swing your arms now round and round,"

In connection with this latter exercise the song of the windmill is introduced, each child representing a windmill :

" See the windmill, how it goes,  
While the wind so briskly blows;  
Always turning round and round,  
Never idle is it found."

A conversation on the wind, and windmills, would naturally follow.

The ball may be swinging from right to left, from front to back, which movement may be compared to the pendulum, and the child may try to make the same movement with his arms, and sing :

" And whate'er the ball can do,  
I can try, and so may you."

By and by the child's eyes, hands, and arms are so much strengthened that, when the ball is thrown upwards, almost without failure it will be caught. When throwing it thus *three* times upwards, it may be accompanied by the following words :

" Once, twice, thrice,—  
This is very nice."

Or the ball is thrown upwards *seven* times, each time a little higher ; the child may accompany this by singing the scale :

" One, two, three, four, five, six, seven," etc., etc.

A little lesson in language may be given,—for example : when a child names a quality of the ball, all the children repeat the sentence : "The ball is *red*," or "the ball is *round*," etc. Of course, whatever is pronounced in such a "conversational lesson" should be articulated accurately and distinctly, in order to develop the organ of speech.

If children are taught to *speak* well, before they learn to *read*, they will never afterward require special instruction in the art of reading with expression.

---

## FIRST STEPS IN READING.

BY LEWIS B. MONROE.

### I

No book yet, please, dear teacher! Something precedes. First, thinking, forming images in the mind. Next, talking, using spoken words as signs of those images. Then, seeing and speaking the printed words. Neither of these steps can be left out without harm.

#### THINKING.

Before using a book, chart, or letter, supply the child's mind with images and the words which represent them. Let the children name objects in the school-room. Let them bring objects that please them, to be seen and named by the whole class. Choose pleasant and interesting objects for this purpose,—flowers, fruits, a knife, thimble, scissors,—anything that has beauty or use. Then take pictures, toy-animals, and the like, to bring up ideas of things that cannot be presented in reality to the eye.

#### TALKING.

These things may be named, and the children then led to tell, if they know, their use. What can we do with an apple? What with a knife? What is an ear of corn for? Here is a picture of an elephant. Did you ever see one? What does he have legs for, do you think? What does he do with his eyes? And what with that long nose of his, that we call a trunk? Some of these things can be told by the children, and some can not. The object is *not*, by any means, to make a *recitation* of this exercise ; but a pleasant *talk* between teacher and children.



As a next step, actions may be noticed and named. A child may walk, run, hop, sing, before the others,—who may tell what he does: “John walks,” “John laughs,” “Ann sings,” “Peter bows,” “Sarah shuts her eyes,” etc. Then let them imagine what can be done, and express the thought thus: “John can eat,” “I can play,” “I can toss a ball,” etc.

#### THE VOICE.

In all these exercises they should be led, by the example of the teacher, to use a sweet and loving tone. Just force enough to be distinctly heard by the class, is all that is needed. This point can not receive too careful attention. The quality of voice used affects in a great measure the quality of the mental action that accompanies it. Try for yourself, if you will, to keep a genial and smiling expression on the face while using a harsh and scolding tone. You will not succeed. Still less will you succeed, in genial and refreshing thought, while speaking in a forced and disagreeable voice. You can neither evoke it in yourself, nor excite it in others.

#### THE EYE.

And now, before attempting to use letters, the eye of the child must be taught to *see* forms. Give him a few straight sticks,—matches, with the igniting end cut off, will answer,—and let him place them in fixed directions. Make a short horizontal line on the blackboard, and let him place a stick on his desk in the same direction. Do the same with a vertical line; then with slanting lines. Teach him in a similar way to reproduce parallel lines, different angles, and simple figures, like triangles and squares. If the exercise be extended beyond rectilinear figures, bits of wire may be used for curves. Thus will the eye acquire power to see and remember forms of letters, which, without this preparation, would make a confused impression, not easily seized nor retained by the mind. But this is not the sole or chief good to be derived from such discipline.

Weeks or months devoted to such preparatory training of mind, voice, and eye, will surely be time gained in the long run.

#### LETTERS AND SOUNDS.

Spoken words are made up of sounds, and the different letters represent the sounds of which a word is composed. A perfect alphabet would have a letter for each possible sound. Our alphabet is imperfect in this respect; but there is a fair proportion of English words that are phonic,—pronounced as the letters indicate,—and these may be chosen for the first lessons. A letter, then, should be the sign of a sound to the child.

. Assuming the foregoing plan to have been adopted by the teacher,

we shall, in another article, give an example of a first practical lesson in reading.

#### A HINT.

We close here with a hint to teachers, which we deem very important. The little child should not meet any word in his primer which he has not already been taught to use in conversation. All additions to his vocabulary should be made by talking; and in no case should the teacher fail to assure herself that the new word brings up its proper image in the mind. Words without their associate ideas, signs without the things signified, cumber the mind. They are litter in the mental store-house. We have heard of "empty barrels full of husks," and fancy we have seen empty heads full of words. Let none such be found among our pupils.

---

### THE WRITING-CLASS.

BY J. W. PAYSON.

Let us enter the Primary Department in one of the busy bee-hives of education, in this or some other city, and superintend, with the teacher's kind permission, the introduction of writing among pupils, whose flexible fingers, and soft, pliant muscles, are quite ready for training and practice. We shall assume this to be the first presentation of the subject. Let this opening exercise be purely conversational and illustrative.

I shall first inquire of the children, How many of you could tell your parents or friends what you have done in school to-day? All say they could. How many of you could tell this to your parents or friends, if they were away from you? All say they could not. Would you like to be able to tell about what you are doing, or about what is taking place, to those who are absent? All say they would. Well, I am going to teach you how to do this; but, first, let us have a little talk about it. What is that your teacher has in her hand? They answer, "A book." Will you tell me something about the book? George says, "It has red covers"; Susie says, "It is a small book." You have told me that your teacher has a small, red book. When you said "book," "red," and "small," you made sounds, which meant book, red, and small. I will now make on the blackboard some signs which you all know.

I then write in Roman letters the word *book*. Children, what do you

see on the blackboard? They answer, "Book." But is this the same thing which you saw in your teacher's hand? "No." Does this mean the same thing? "Yes." Now, if I write this word before it (writing the word *red* in Roman letters), what will it mean? "Red book." I next write *a* and *small* before it, in the same characters: what does it mean now? "A small, red book." Now, children, the words which I wrote on the blackboard mean the same things as the words you just spoke. There are two ways of using words,—speaking them, and writing them. Will some scholar spell aloud the word *red*? Harry spells, "*R-e-d*." How many sounds did Harry use in spelling the word *red*? "Three." How many letters did I use in writing the word *red*? "Three." You see that the spoken words are made up of single sounds, and that the written words are made up of single letters. Speaking, then, is telling what we think by the use of certain sounds; and writing, is telling what we think by the use of letters. These letters are signs of the spoken sounds.

Will you now give me some short words to write on the blackboard? The children pelt me with words faster than I can write them. I put down, in Roman letters, *rose, bee, blue, boy, girl*. Did you think these things before you spoke them? "Yes." I now add one or two short words to the above-written, and call upon the pupils to read the phrases aloud. They read, "A white rose"; "A honey-bee"; "The blue sky." Did I think these words before I wrote them? "Yes." Then, children, you spoke what you thought, and I wrote what I thought,—so what you think can be either spoken or written. You have already learned to speak what you think; you must now learn to write what you think. In speaking, you use the voice and mouth; in writing, you use the hand and arm.

In the next lesson I will teach you how to sit when writing, how to hold your pen or pencil, how to place your writing-tablet, or copy-book, and begin to teach you how to make letters.

If a portion of each lesson was spent in conversational exercise about, and in blackboard-illustration of, writing, before setting out with pen or pencil, it would well repay the effort. The children should be given appropriate finger-exercises for a few moments previous to writing. Extending and contracting the fingers, separating and drawing them together, and five-finger piano exercises, practiced on the desk, will help develop and train the muscles used in writing.

Make these little pupils, Teacher, fairly hungry for the task, and eager to begin it. Be sure that they know what it is they are doing; why they are doing it; and how it is to be done.

## THE USE OF LANGUAGE.

BY G. P. QUACKENBOS, LL.D.

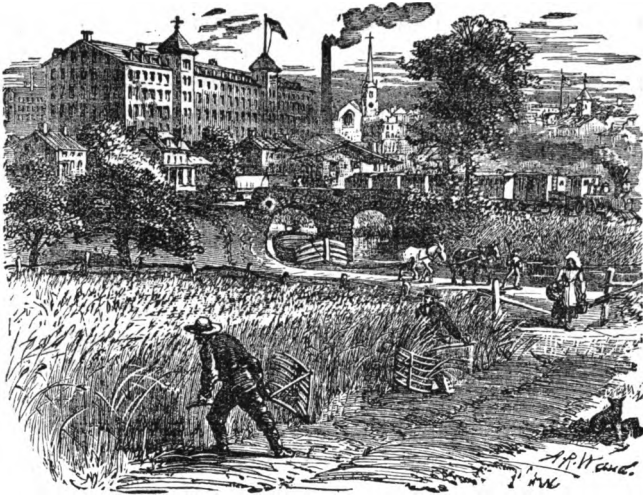
How can we teach the young to express themselves fluently? Why, just as we develop the muscles by using them, or train the voice by judicious exercises,—so, by practice, we may cultivate the art of expression till even the most backward can put his thoughts in a suitable dress with comparative ease, and, in time, even with grace. And now for a few practical suggestions on the subject to the teacher.

At recitation ask as few questions as possible; rather suggest the topic, and accustom the scholar to tell the whole story in all its connections, of himself. Never put questions which contain the whole gist of the matter except a single word, which it is left for the pupil to supply. Except in the case of definitions, do not insist on the language of the text-book; on the other hand, encourage the young student to give its substance in his own words, and see that these words are put together clearly, logically, and correctly. Never pass over an error in expression, and let the other members of the class be on the alert for the detection of such errors in the one reciting. Thus every lesson, whatever its subject, may be made a lesson in language. If, the first time, the reciter expresses himself badly, let him try again, and a third time, if necessary, till he can do it correctly and fluently.

The use of spoken language naturally precedes that of written, and to impart fluency in the former, there are various exercises which the ingenious teacher may with advantage bring to his aid. One of the most useful of these is the oral discussion of pictures.

Select in the Reader, the Geography, or the Language Lesson, some illustration containing a variety of objects, and let the scholars be called on to describe what they see without being questioned. Let it be understood that the longer one can go on, the better, and let each continue till he makes an error that is corrected by some other scholar, who then takes up the thread of the discourse. We can not, of course, look for much knowledge of technical grammar in primary scholars; but, if an intelligent course of language lessons has been pursued, a sufficient understanding of the commonest grammatical errors will have been obtained to enable pupils, at a very early age, to criticise each other's language. And it is astonishing to see, on the one hand, how sharp in the detection of errors such verbal criticism will make even a very young class; and, on the other hand, how careful it will make them for the avoidance of errors.

For instance, a "Rural Industrial Scene," like that presented in the accompanying engraving, might be treated as follows :\*



*A*, being first called on, says : "The scene I should suppose to be near some manufacturing village in New England. The time is July or August, as the grain is ripe ; and the hour is not far from noon, for the shadows cast are short, and a girl is apparently carrying their dinner to two men who are working very diligent."

Here *B* interposes an objection, that the adverb *diligently*, and not the adjective *diligent*, is needed to modify the verb *are working*. The teacher finds his point well taken, and *B* proceeds : "In the foreground two men are engaged in cradling grain,—whether wheat or rye, I cannot tell. They lay it evenly in swaths. Near by a dog is setting, watching the approaching figure."

Several rise. *C*, being the first on his feet, is asked for his criticism, and says that *B* used *setting* for *sitting*. He is told to go on, and says : A girl has just entered into the field." *D* hereupon suggests that *into* is wrong, as the object really belongs to the verb *enters*. "Right," says the teacher ; "go on."

"It seems to be a colored girl," says *D*. "She has a basket on one arm, and a pail in her hand. Behind her is the tow-path of the canal. On it is a man with two horses." Here *E*, rising, claims that *is*, as just used, was wrong ; for that two subjects, taken together, require the plural form *are*. *D* replies that there is but one subject, *man*,—*horses* being the object of the preposition *with*,—and that *is*, therefore is right. The teacher decides in *D*'s favor, and he proceeds. "The two horses," says he, "are like many that I have seen on canals, old and lean,—particularly the hindmost one." *F* rises and makes the point that, as he is speaking of but two, he should use

\* From Quackenbos's "Illustrated Lessons in our Language." New York : D. Appleton & Co.

the comparative *hinder* instead of *hindmost*. *F*'s criticism is admitted as sound, and so the description of the picture proceeds till every part has been touched upon.

Children, too young to know anything of grammar, may confine their observations to a description of the various objects they see; but should be encouraged to make their descriptions as full as possible, and to draw conclusions from them. They will soon be found to acquire aptitude for the exercise, to look forward to it with interest, and to improve rapidly in the use of language,—while the perceptive and reasoning faculties are at the same time cultivated. The discussion should be sustained principally by the scholars, the teacher interfering as little as possible,—only where it is necessary to direct the current aright, to correct errors, or to draw attention to what has been overlooked. After the picture has been thus orally discussed, the class may take their slates, and a few minutes be allowed for writing a description of the objects already spoken of.

Occasional exercises of this kind will certainly help to impart facility of expression.

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## HISTORY IN PRIMARY SCHOOLS.

BY JOHN J. ANDERSON, PH.D.,

It seems to be generally understood that history, as a branch of instruction in lower classes, is out of its proper place. This opinion undoubtedly prevails among the teachers of such classes, so far as any opinion on the subject is at all entertained. The objections to the introduction of the study may be stated in this way:

1st. The school-time is now wholly occupied by instruction in the branches generally regarded as fundamental and essential, consequently no other branches could be introduced without damage to the true interests of the pupils. 2d. History cannot be taught to the children in the lower classes with success, inasmuch as the maturity of mind requisite to the proper reception and disposition of the facts are there wanting.

If it can be shown that history can be taught in the junior classes of our grammar schools and the senior classes of our best primaries, not only without interfering with the good work now being done in those classes, but with decided advantage and benefit to them, the objections named lose their force.

In our ordinary Primary Readers we find "Lessons" about "John and his Dog," "Susan and her Doll," "The Boys and the Frogs," "The Three Little Pigs," etc. Would it not be just as easy, and certainly more profitable, if instead of these we had the events of history,—its great incidents, narrated in a truthful, simple, and attractive form, suited to the comprehension of the young?

Again, history,—the history of our own country first,—should be presented to young children, not as a great unit, with its political, military, and social relations, but as a series of stories. These stories should be given in chronological order, with as much reference to time, place, and connection as possible; but their independence, or, rather, distinctiveness, should be so fully brought out that each should be a picture by itself, to be vividly impressed upon the mind. The achievements, failures, and character of the actors would, of course, contribute the prominent features in the picture. Let us take, by way of illustration,



THE DISCOVERY OF AMERICA BY COLUMBUS.

The story should be read, if possible, by the class; if not possible, then by the teacher to the class; and the facts should afterwards be brought out by means of questions and conversation in something like the following order:

1. The condition of America four hundred years ago,—no cities, no villages, no houses, no railroads, no white men being here.

2. The early history of Columbus.
3. The grand idea which he conceived.
4. His poverty, and his efforts to get help to enable him to carry out his idea.
5. The agency of Queen Isabella.
6. Sailing from Spain of Columbus.
7. Incidents of the voyage.
8. Discovery of the New World (America), instead of India.
9. The landing of Columbus.
10. Description of the Indians, as they appeared to Columbus.

Pictures,—cuts,—of course, are great helps, especially to young children ; and the one we herewith present not only represents an interesting incident in this wonderful story, but it serves to make the whole story, as it is, a great reality.

Here the narrative might end ; but the teacher would give additional interest to it by briefly giving the events connected with the return of Columbus to Spain, his reception there by the king and queen, his subsequent voyages to America, his death, and the four burials of his body. (The best preparation for the teacher, before introducing the lesson to the class, would be a careful reading of the first pages of *Irving's Life of Columbus*, not forgetting to locate clearly all the places mentioned.)

I appeal to teachers : would not all this be feasible, pleasant, and profitable ?

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## TEACHING PRIMARY GEOGRAPHY.

BY A PRACTICAL TEACHER.

### I.

The object of teaching, in this grade, is not so much to impart geographical knowledge as to prepare the young pupil for its successful acquirement in the future. To awaken a desire for subsequent study, and at the same time to develop the powers of *perception* and *imagination*, which will be constantly exercised in the study, we would begin by directing attention to that which is under the *eye* of the young pupil,—that upon which his senses can be brought to bear, and show him how to interrogate the region of country in the midst of which he lives ; and when he has acquired all of geography it can teach one so young, we would carry his investigations to near regions ; constantly making the



ideas already acquired a basis of comparison, contrast, and association, in fixing new ideas upon the mind.

Before commencing the use of the book, let there be a few simple conversational exercises, in which the children shall be led to describe all the different physical forms which come under their observation in their own neighborhood. In the country, the best possible plan will be to take them occasionally into the fields for their lesson. Let them go to the top of the highest accessible hill, and look about them and describe,—or, if you choose the term, *define*,—each object which is to be seen, and learn the proper name for it. There will be valleys; there will be broad meadows, which will form the basis of the future idea of a plain; there will be little creeks and ponds, on which to build up afterward that of rivers and lakes; there may be villages, mountains, etc. If this is not practicable, the conversation may turn upon the objects which are to be seen on the walk to school, or in little trips about the vicinity, the pupils describing these in the same way. Classes in the city, when the majority have never been in the country, and know little of nature, can of course not have precisely the same exercises; but the various parks which are to be seen in every city, furnish material for similar lessons.

Oral instruction, by means of the species of questioning alluded to above, because of the more vivid impressions made by conversation than by reading, and because of the greater opportunity it affords for independent thought on the part of the pupil, is much to be preferred to the mere study of a text-book. If possible, it ought to constitute the larger part of all primary teaching.

The following summary of the things to be taught the child by these frequent trips of observation, and conversations about the *earth's surface*, will be suggestive to the teacher of the objects to be secured:

"1. Some parts of the land-surface of the earth are much higher than others.

2. A *hill* is a portion of land but little higher than the land around it.

3. In some places we find walls or ridges of very high land, extending for many miles through the country. These are called *mountain-ranges*.

4. The top of a mountain-range is notched, so that some parts are much higher than others. These high parts of the mountain-ranges are called *mountains* or *peaks*.

5. Many mountain-ranges connected together form a *system of mountains*.

6. A broad extent of low land is called a *plain*. Some plains are quite flat and level; others are covered with low hills.

7. The narrow low lands, between mountain-ranges, or other high lands, are called *valleys*. Valleys differ from plains only in being narrower." \*

\* From *Guyot's Introductory Geography*, published by Scribner, Armstrong & Co., New York.

# A LESSON IN FRACTIONS.

BY MALCOLM MAC VICAR.

All operations in fractions should be preceded by *preparatory steps*, each of which contains only so much of the operation as the pupil, from his previous practice, can perform readily. These preparatory steps should be arranged in the order of their dependence, and practised upon separately. Hence the pupil is led to perform *intelligently* each part of the operation, and is thus prepared, when required, to perform it as a *unit*, and to do so *understandingly* and *rapidly*.

All demonstrations, and principles with their applications, should be preceded by *preparatory propositions*, which should be presented in a simple form and in their natural order, the truths that the mind must perceive clearly to enable it to understand what is complex and difficult in the given demonstration or principle. In these preparatory propositions the truth, so far as possible, should be presented through the eye. This will be seen from the following lessons:

## PREPARATORY PROPOSITIONS.\*

PROP. I.—*Any thing regarded as a whole can be divided into unequal and equal parts; thus,—*

	WHOLE.	=	PARTS.
(1.)	_____	=	_____
(2.)	_____	=	_____

1. Equal parts of a whole are called *Fractions*.
2. Into what kind of parts can a pear be divided? A bushel of wheat? A rope? A garden? Any thing?
3. Make \$12 into unequal parts in six ways, and into equal parts in five ways.

PROP. II.—*The same whole can be divided into equal parts of different sizes; thus,—*

WHOLE.	=	EQUAL PARTS.	
_____	=	_____	Halves.
_____	=	_____	Thirds.
_____	=	_____	Fourths.
_____	=	_____	Fifths.

1. *Observe* the equal parts are named by using the *ordinal* corresponding with the number of parts. Thus, when the whole is made into *three* parts, one part is called a *third*; when into four parts, one part is called a *fourth*; and so on to any number of parts.

\* The following lesson in Fractions is taken from *Mac Vicar's Complete Arithmetic*, published by Taintor Bro's, Merrill & Co., New York.

2. When the whole is made into ten equal parts, what is one part called? Into sixteen equal parts?
3. What are the largest equal parts that can be made of a whole? The next largest? The next largest?
4. What is meant by one-half of an apple? One-third?
5. What is meant by two-thirds of a line? Of an hour?
6. How would you find the fourth of anything? The seventh?
7. Find the third of 6. Of 12.
8. If a whole is made into twelve equal parts, how would you name three parts? Seven parts?
9. How many *halves* make a whole? How many *thirds*? How many *sevenths*?

PROP. III.—*Equal parts of a whole, or FRACTIONS, are expressed by two numbers written one over the other, with a line between them; thus,*

NUMERATOR,	<b>4</b>	Shows the number of equal parts in the fraction.
DIVIDING LINE,	<b>—</b>	Shows that 4 and 5 express a fraction.
DENOMINATOR,	<b>5</b>	Shows the number of equal parts in the whole.

Read, *Four-fifths*.

1. Read the following:  $\frac{3}{5}$ ,  $\frac{1}{3}$ ,  $\frac{4}{7}$ .
2. What does  $\frac{4}{7}$  signify?  $\frac{3}{8}$ ?
3. Express in numbers, three-fifths; nine-thirteenths.
4. What does *Numerator* mean? *Denominator*? Dividing line? *Terms* of a fraction?
5. How is a fraction expressed by numbers?
6. Name the terms of  $\frac{4}{5}$ ,  $\frac{1}{3}$ ,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{2}{3}$ ,  $\frac{3}{4}$ .
7. Express in numbers, seven-ninths; nineteen forty-fifths.

PROP. IV.—*The size or value of the same kind of equal parts depends upon the size or value of the whole of which they are parts; thus,—*

WHOLE.		EQUAL PARTS.	
<b>—————</b>	=	<b>—————</b>	Halves.
<b>—————</b>	=	<b>—————</b>	Halves.

1. The equal parts in the illustration, although halves in both cases, are unequal in size, because the wholes are unequal in size.
2. Which is the larger, the half of \$8, or the third of \$15?
3. What is the smaller, the fourth of one yard or the half of one foot?

PROP. V.—*The size or value of the equal parts of a whole diminish as the number of parts increase, or increase as the number of parts diminish; thus,—*

WHOLE.		EQUAL PARTS.	
<b>—————</b>	=	<b>—————</b>	Thirds.
<b>—————</b>	=	<b>—————</b>	Fourths.
<b>—————</b>	=	<b>—————</b>	Fifths.

1. Which is the greater, one-half or one-third? One-fourth or one-fifth? Why?
2. How much is  $\frac{1}{2}$  of \$48 smaller than  $\frac{1}{3}$  of it?
4. Upon what two things does the value of one-half, one-third, one-fourth, one-fifth, etc., depend? Illustrate your answer by two examples.

## PRIMARY MUSIC.

A METHOD OF INSTRUCTION IN ROTE SINGING FOR CHILDREN FROM FIVE TO SIX YEARS OF AGE.

BY L. W. MASON.

The teacher should know perfectly, *by heart*, several little songs like the following, which, as may be seen, are arranged with method both as to Rhythm and Melody.

I. Love-ly May, do not stay, Bells do ring birds do sing

II.

III. Flow-ers fair, scent the air. Foun-tains flow murm'-ring low.

IV.

V. Now re-joice, the morning dawns Spring-time fair and gay, comes in bright ar-ray

VI.

VII. Brightly the star, Beams from a-far. Let every creature sing praise to the Lord.

VIII.

IX. Come to the grove. Hark from a-bove, Warblers are singing of goodness and love.

The above nine little songs are so many complete musical things to the child,—easily comprehended, when properly sung by the teacher as a *pattern*. The teacher should never sing with the children, but should sing each song by herself, while the pupils listen; then, at a given sign, they should imitate her.

The teacher should sing each exercise with a soft voice and distinct utterance, emphasizing the syllables in italics. As a rule, the pattern given by the teacher should be, *Sing softly and fast*.

Of course the pupils have nothing to guide them except the voice of the teacher and the expression of her countenance ; and in observing the form of the mouth in articulation, as they are accustomed to do in learning new words in language by pattern.

If all the children do not join in the exercise at first, it is best not to urge them to do so ; but be satisfied if *five* out of fifty can readily imitate her. Magnify this amount of success immensely, so that the whole class may feel that they helped do it. Five minutes at one time is long enough ; the next time many more will join in. If some do not succeed in imitating the teacher at first, do not discourage them,—most of them will sing in tune after a few days.

It is quite common for teachers to allow pupils to sing songs or hymns, which they have learned at home or in Sunday-school, merely for the sake of singing. As a general thing, this is not to be encouraged ; as they generally sing such things badly, both as to voice and articulation ; and this spoils all the work you are doing in the school-room. Singing these songs in the school, as they are usually sung, is like allowing the children to shout all the errors they have acquired in speech, at home and in the street, just to let them have a good, noisy time. Would not this destroy all your efforts in teaching them the proper sounds of language ?

---

## HOW TO TEACH DRAWING IN PRIMARY SCHOOLS.

BY MRS. ELEANOR SMITH.

### I.

The importance of the study of drawing in public education is now so generally recognized, that in beginning a series of papers for the benefit of primary teachers in teaching the subject, it is not necessary to dwell upon the special or practical advantages which will flow from a general introduction of this study into our system of public instruction.

In its educational arrangement, the study of drawing may be grouped into three general divisions, to meet the three classifications of schools, known as primary, grammar, and high schools. This arrangement would give, as a course of instruction for primary schools, the following features : 1. Lines, their names, and their distinctions. 2. Combination of lines, to form the figures of plane geometry. 3. The divisions of the forms of plane geometry, to illustrate the principles of symmetrical repetition on an axis, symmetrical repetition about a center, and repetition of certain forms to cover surfaces and in drawing geometric

views of objects. 4. Elements of proportion. 5. Elements of conventionalization. 6. Combination of lines, and elementary principles involved in representing forms of solid geometry.

These features form the real basis of the study, and should be taught to pupils in the first three or four years of school-life,—say between six and ten years of age,—and upon their being intelligently taught within this period, the success in teaching drawing in public schools very largely depends. To teach these features in primary schools successfully, requires no small degree of teaching-power on the part of the primary teachers. The ages of the pupils preclude their being able to study the subject at all independently from text or from examples, so that the teacher must be herself before her pupils almost the entire source of the instruction; and even when printed examples and text are made use of, such material can be used to good advantage only under the direction of a skillful and experienced teacher.

As so much, therefore, depends upon the teacher, it will be the endeavor in the papers which are to follow, to furnish practical hints, derived from much experience in dealing with this subject in primary schools; and it will be the endeavor of the writer not to overlook such important considerations as the proper use of the blackboard, how to handle classes, how to distribute and take care of materials, together with suggestions in regard to the proper arrangement of exercises, as well as to the character of work to be expected from different classes of primary schools.

#### EDUCATIONAL MAXIMS.

That was an excellent saying of the Spartan instructor, "I will accustom the boys to take pleasure in what is good, and to abhor what is evil." Truly the most excellent and proper purpose which education could aim at.—*Plutarch*.

Among the Persians the boys were especially trained to temperance, by seeing how their elders lived temperately.—*Xenophon*.

Intimate friendship between children should be permitted only with noble minds and hearts.—*Plutarch*.

Above all are we instructed in the life and morals of the teacher who is selected for us by our parents.

It would be well if some older person were present at all diversions of youth.—*Cicero*.

To do right before children is the best way of teaching them to be good.—*Moscherosch*.

For children there is absolutely no morality except example, either narrated or seen.—*Jean Paul Richter*.

## OUR NOTE-BOOK.

This corner of our magazine will be devoted to our thoughts on the questions and subjects which will admit of short answers and brief suggestions. Our correspondents will have a place to say their say in the shortest way. When we wanted good, solid maple-sugar we used to boil down the thin sap, and as the vapor ascended the grains of sugar were forming in the kettle. Now we shall invite our correspondents who want to get a word in edgewise, to boil down their thoughts until the gaseous has given way to the solid, and until the grains of truth, clear as crystal, shall appear. Then the product will be sweet as honey to the mental taste, and as nourishing to the life. We want all your bright thoughts and sayings for the benefit of the craft; so don't be miserly, but give as you would receive. Every child is a text-book for a short sermon, or an interrogation-point seeking an answer: What and why? Send the sermon for another's good, and we will answer the query as well as we can for your own. Be lively, with postals and letters, and we will give you such a spicy "Note-Book" as you have not seen or read for many a day. Here is

## A BATCH OF LETTERS.

The first is from a primary teacher in New York, and she writes as follows:

*My Dear Editor:* I am a primary teacher of five years experience. I have a school of seventy little folks, and I am puzzled to know what to do with them. My committee say that I must try to keep them still, and get along as well as I can with them; but this does not satisfy me. Can you, in any way, suggest a way out of my troubles?"

And thus the poor woman goes on to recite a multitude of trials growing out of such a swarm of children upon her mind and hands.

The first method of relief we have to suggest, is to resign your position as teacher of such a multitude. It is an imposition, as well as an injustice, to place so many children in the care of one teacher. You can neither satisfy yourself nor the needs of your school. Little children need personal attention and instruction, and a well-ordered primary school should never have over forty pupils, and thirty is better. The home is the true pattern of education, where the mother has a small number to teach, say from one to six or seven children. The kindergarten follows, with its classes of eight or twelve children. But when we come to the primary school, the common custom is to herd children together as a flock of sheep, and then to ask teachers to instruct, develop, and discipline them wisely and well. If you have not a constitution like iron, you will break down in health in attempting to do what your *considerate committee* suggests, "*keeping them still*"; and isn't that about the most foolish as well as wicked thing that was ever asked of a teacher, or proposed to be done with little children, namely, to keep them still! Why not suggest keeping lambs still, calves still, colts still, and have them grow healthy and strong! A primary school should never be still, any more than the spinning-room of a cotton factory. There should be order, but never quiet. The

stillness that hears a pin drop, is always suggestive of grave-yards and other solemn places. Break up such stillness, or you and your children will be in their graves long before the good Lord meant you should be. A good, lively bee-hive in July is the best model for a primary school; and if there is buzzing and humming, it is a good sign of work. The winter's honey is being stored in that hive.

"But I can't resign." Well, then, I'll tell you another way, at another time.

---

I must go on to my next letter, and that is from a lady in Maine, who teaches a district school in Aroostook county. She has thirteen pupils enrolled, and has on an average nine in attendance. She wants to know what to do with *so few*, instead of *so many*. Well, that is a hard question to answer. If the distance was not so great, we would send over some of Miss New York's pupils to Miss Maine's school-house, and thus average the work of these two ladies. Miss M. has asked a question which is so full of interest and so general in its application, that we need pages to discuss it. It requires a long answer, but we will get at it before we are through. One thing you may rely upon,—you have a chance to make some fine scholars even in your old log school-house. Don't think you have nothing to do, and so, to while away the time, carry your knitting, or your embroidery, or your worsted-work, or your *Bazaar*, or your JOURNAL, or your last story, to school with you. Your mission is the most hopeful one in the world, and you have ninety-nine chances in a hundred to make royal men and women out of the flaxen-headed urchins in each corner of your school-room. The small schools of the country may be made the best, although in the rural district the impression is that a small school only needs a "chap," which often means an indifferent, or no teacher at all. Now, my good lady, imagine your thirteen pupils to be the children of the royal family of Victoria, and go to work with and for them as though they were actual princes and princesses. Study the real character, peculiarities, and needs of each of these future grandees, and then apply body, mind, and soul to the task of making of each boy just such a man as your ideal husband is to be, and just such a woman as your ideal saint is to be: not the sensational husband, or saint, of the magazine. While you are doing that, we will be preparing an article to answer your important query more fully.

---

Another writes telling of her first school: how much she enjoys the introduction upon her chosen work, and with what enthusiastic joy she goes daily to her duties! It is an inspiration to one's life to read the testimony of a young life which has given itself to the drawing out and lifting-up of childhood; and those who enter most fully and heartily and sympathetically into the service, get its largest rewards.

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But our space is too brief to make long stories this month, and we will hasten to answer a few queries, in monosyllables:

"Would you allow whispering in school?" Yes.

"How many school sessions should be given little children?" Two short ones, of not over two hours each in length.



"What is the best play-ground for children in summer?" The green grass under shady trees.

"At what age should children enter the primary school?" That depends. The answer will be too long to give here. We will say, in general, from four to seven years of age.

"Tell us one of the best books for teachers." "Page's Theory and Practice" is one of the best, and should be in the hands of every teacher wise enough to read our magazine.

"Would you teach children the alphabet by the old A, B, C, D method?" If we guess your meaning, we say No. We would use the word or sentence-method, and the children will learn the letters indirectly.

"To whom shall I write for information as to the kindergarten?" Write to Miss Elizabeth P. Peabody, Cambridge, Mass., or to Madame Krauss-Boelte, New York City.

"Can you give us the best methods of teaching numbers?" Yes; but not in this number of THE TEACHER. Wait a little.

In presenting to the primary teachers of America in the foregoing pages, the practical aids and suggestions drawn from the large experience of some of the most eminent writers and teachers in their special departments, we do not expect that THE PRIMARY TEACHER will obviate the necessity of using text-books in elementary instruction. Our aim has been rather to show *how* to use them wisely and well. Our American school books are being largely translated into the languages of the Oriental world, showing that they are regarded as among the best the world affords. We need only to call the attention of the teachers and school officers to our advertising pages, to convince them that every department of primary instruction has its appropriate text-books. These pages are worthy of careful study.

Those desirous of learning Froebel's Kindergarten System, will please address Ruth Burritt, 1320 Arch Street, Philadelphia, or call at Fifteenth and Race streets, between 9:00 and 12:00 o'clock, A.M.

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## TEACHING THE ALPHABET.

“How shall I teach the alphabet?” has been the first question of candidates for teaching primary schools, from the days of the first alphabet and the first primary school. That this question does not admit of an explicit answer, is clear from the fact that each new generation of instructors repeats it to the old, and the answers are as various as the age, genius, and experience of the questioned. The Arab adopts one method, the Greek another; the Roman, the German, the French, the English, the Chinese, each in his own way has taught, and still teaches, the A B C of his vernacular. Sophocles, Bacon, and Noah Webster, each learned his alphabet in his own way, or his mother’s, and, in so far as he was concerned, the best way; and surely no one will question that it was not learned in each case to good advantage, even if taught in a bungling way. In this article we do not propose to be very wise, and to tell our teachers the one absolutely best way of opening the gate to all knowledge to the child; nor do we propose to say that we would never do such a thing as to teach the alphabet in our model primary school. What we will do will be, to tell our friends some of the methods which experts in teaching have used and found successful. At another time, and in another way, we will talk about phonics, the word-method of teaching reading, etc., but just now will show to beginners and others several ways of how others do it.

1. Select one letter,—*o* for example. Point it out to the pupils in different places, and let them repeat it; then print it on the board; let them find it for themselves. This is sufficient for the first lesson. Next, point out the letters *t*, *a*, and *c*, until they can recall each letter at sight. Then print on the board *c-a-t*, and let them repeat it till they can recall the word. Next take *dog*, *rat*, and other short familiar words; and in a short time they will learn the power of the letters, and be able to apply them in new combinations. We can never know the mental

processes going on in the child's mind by which he acquires this power. It is there, and that is sufficient. In this way the alphabet will be learned as fast as it is needed. By this method the alphabet does not become a mere abstraction. The word-method by the chart can be combined with this exercise.

2. Where there are (as is usually the case in rural districts) only a small number of children unacquainted with the alphabet, hire them to learn the alphabet at home, with the promise of a cent. In many a rural home such children will be taught for the sake of a cent, and the coveted prize will be secured in a few days.

3. Take a well-printed newspaper, and point out the letter *o*, and make them pronounce it, and then let them find the letter elsewhere on the paper. Then give each one a pin and let them pick through all the *o*'s they can find. Children will amuse themselves by the half-hour in this way, and by taking one letter at a time, they will literally pin-hole a paper in pieces. This is called the *pin-cushion* method.

4. Let the little ones take your knife and point out all the letters they can find; this will please them.

5. Have a card with the alphabet on it, and teach them certain letters at a time, and combine them in words, as *c-a-t*, *cat*. Now have a box full of letters and words. Let them find the word *cat*, and pin it to the board, and make them read it there. A picture of a cat by the side of the word would aid the pupil.

6. Make them point out in the book all the letters and words they know, and make them feel how nice it is.

7. Do but little at a time, but do it well.

8. Keep a sharp review of what they have learned at each exercise.

9. See if they can count the letters in the word *cat*.

10. Show the picture of a cat, then the word *cat*, then the elements *c-a-t*.

11. Remember to impress on the child that every letter stands for a sound, and that the letter should be seen, heard, and repeated again and again, till the letter and the sound are associated.

12. As pupils advance in their work of reading and spelling words, let them repeat and spell all the words they can recall. This serves as an admirable review.

The ingenious teacher will devise various measures by which to secure the attention of young children. They can not all be written out, but if teachers in primary schools would communicate to the PRIMARY TEACHER any successful methods of their own, it would be of great value. To all teachers, the best methods are of the highest degree of importance.

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

## II

## THE SECOND GIFT: SPHERE, CYLINDER, AND CUBE.

This morning, after the children have sung a morning song, the Second Gift is introduced. The children notice at once that the box which contains this Gift is not so long as the one that contains the first Gift,—the balls. The box is opened, and in it is seen a sphere, a cylinder, and a cube.

The Second Gift is opposite equal of the First. The sphere is first taken out of the box, and compared with a ball; the kindergartner encourages the children to find out in what way the sphere is unlike the ball. Lulu will say, "The ball is soft, and the sphere is hard;" George says, "The ball is rough, and the sphere is smooth;" little Florence says, "The ball is light, and the sphere is heavy;" Charles says, "The ball gives no sound when falling to the floor, but the sphere makes a noise;" etc. The likeness between these two bodies will be found in a similar manner; that the ball and sphere are both round; that they have each but one surface; that both can roll, or when suspended by a string, can swing from right to left like the pendulum of the clock,—or front and back; and the children will try to swing their arms and legs in the same direction, etc. The ball and sphere are rolled together to the opposite side of the room, and are eagerly watched, which one may be the first. Two children are sent off together in the same direction. Once a little boy would insist rolling himself in the same direction as the ball and sphere, and only gave up doing so when he found that *rolling* was the easiest and fastest way for the ball to go to a distance, but *running*, for him.

All the ball games can be repeated with the sphere. Constant repetition of looking intently at distant forms will train the eye, and the child will soon learn to connect single objects. Thorough knowledge is the necessary condition for the complete conception, or perfect understanding of any object; with such knowledge, we may easily pass to the conception of higher things. With the child, therefore, to its first object should succeed others which give it the earliest opportunity for instituting *comparison*. By this, of course, is not meant reflective comparison, but only the physical perception of differences which exist among things.

In the Second Gift the child recognizes the already known form,—

the spherical,—and thus the same impressions which it received from the ball come to it with this new object. To facilitate the act of comparison, and to deepen the new impression which it conveys, the objects to be compared should be as dissimilar as possible—opposites. The sphere and cube are opposites, and the children will easily say in what manner they are opposites.

Louis, after looking at both bodies, will say, “The sphere has only one surface, and the cube has many.” The surfaces are counted,—the child touching with its hand the different sides whilst doing so,—and prove to be six in number. Other sides will be looked up,—the walls, the floor, the ceiling, the table, etc.

Then Bessie will say that the cube has eight corners, but the ball has none. The kindergartner here should call attention to other corners in the room, which are readily found,—though it may happen that the children will call *that* place a corner, where two walls meet. By comparison, it will soon be found that the corners of the cube are pointed, but that the other corner is “an inside corner,” or a “hollow corner.” And when, by further comparison, the children have found that the sphere has no edges, but that the cube has many (12), a child may call the corner of the room “an inside edge,” etc.

Attention will be drawn to the fact that the sphere is easily moved,—the slightest touch will make it roll; but the cube is not so,—it is in repose. The sphere shows in motion always the same form; the cube, when revolving upon either of its axes, presents no longer the form of the cube. The different motions can be accompanied by a little rhyme, or song,—for example :

“With a stick through my center, I turn round and round,  
And look like a roller that rolls on the ground.”

The curve may also serve for a little lesson on numerals,—for example :

“Here’s but *one* corner,—where can the rest be ?  
Open your hand wide, and then you will see ;”

or,—

“Only *two* corners now here can you see ;  
What are the rest doing,—where can they be ?” etc.

The cylinder is the intermediate form between the sphere and cube, combining the curve of the sphere, and the planes of the cube. From these three solids, as fundamental forms, the properties of all other bodies may be deduced. The cylinder and sphere have, as common qualities, roundness and mobility; the cube and cylinder have flat faces, edges, and repose, alike, while the cylinder resembles both cube and sphere, in its properties of firmness, heaviness, and resonance, and in its smooth faces. The cylinder gives intuitions both in rest and

motion. Looked at when at rest, it presents three faces,—one round and two flat sides,—and two circular lines, or edges. The two flat faces are of equal size, and the round side is larger than the other two. If the cylinder is suspended in the middle of its round face, and twirled round, the sphere will be seen instead of the cylinder; and if the cube is suspended in the middle of one of its sides, and turned round, the cylinder will appear, whilst the sphere will always show the sphere, whether in motion or at rest.

The kindergartner must make use of nature, and the objects that surround the child, in order to awaken, to satisfy, and to cultivate the senses. These three forms make one complete whole, in which is apparent the law of harmony in nature, which guides the child in all its occupations in the kindergarten; also, they give the child its first mathematical conceptions.

But here we must break off; the Second Gift has occupied the little ones already too long for one evening, and many pleasant lessons in the guise of play will be derived from it during the long winter. The children stand up, one behind the other, and march to the tables, where an occupation will be taken up, singing,—

“Head erect, and down the hands,”

“Each behind the other stands.”

“Work we like, and also play;”

“Let the leaders show the way.”

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## FIRST STEPS IN TEACHING THE ELEMENTARY SOUNDS.

BY JAMES E. VOSE.

### I.

The simplest plan is the best. The teacher should have a well-defined system in her own mind, and should present the sounds, one by one, according to that system. The following is an outline of a plan that has been pretty well tested:

1. *Analysis of words by sound.* Begin with easy words; pronounce, give the sounds, repronounce, all with *vim*, thus: “Man, *m-ă-n*, man!” If there is difficulty with any word, pronounce it slowly, *drawl* it, and the correct sounds will readily be found. A lesson or two will accomplish all that is necessary at this point. Great care must always be taken, lest in analyzing single words or sounds a different sound is

given from the one usually heard in ordinary pronunciation. Pause between syllables, but never pronounce them separately.

2. *Distinction of vowel and consonant sounds.* The class will almost at the outset distinguish two very distinct kinds of sounds,—those uninterrupted by the vocal organs (vowel sounds), and those more or less interrupted (consonant sounds). Pupils should be led as much as possible to make such discoveries for themselves. Definitions may be framed from time to time, as needed.

3. *Vowel sounds* : (a) *simple*, (b) *compound*. Ask the class : “Do the organs of speech *change position*, in any degree, while uttering the sound?” They do not in such sounds as *ē, a* in *far, fat, fall*, etc. They do perceptibly in the long sounds *ā, ō, oi, ow, ū*. Thus the class, by a little careful drill, discover two sorts of vowel-sounds,—the first *simple*, composed of only a single sound ; the second *compound*, composed of two sounds closely united.

(a) Study now the simple vowel-sounds. Remember that the business of the teacher is mainly to direct. The class will generally do all the work, find all the sounds under a given head. Direct the pupils to place the mouth in the closest, narrowest position in which a free, prolonged tone can be uttered. What is the sound? After a little trial, drawing up of mouths, and laughing, they agree upon long *e*. Again, with the organs most open, lips farthest forward, what is the sound? Long *oo* (food). Now tell the class to begin with the utterance of *e* long, gradually open the organs, and find every sound between it and long *oo* inclusive. See who will bring them into the class in order, at the next lesson.

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## A YEAR'S EXPERIMENT IN TEACHING.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

I had the good fortune, at the opening of the last school-year, to receive a class of little girls, whose only previous school-training had been in a well-conducted kindergarten. Of course they were wide-awake, and fresh for study ; they made about half of a class of girls, of from eight to fourteen years of age. We studied United States History, with Higginson's text-book, which we read, reviewed, and discussed, until I think they had quite a clear vision of the course of events in this country for two hundred years ; certainly they were thoroughly interested in the subject, so that they listened eagerly to

any additional details or accounts I could give them, reading three or four interesting books on the subject of the earlier history, and examining the pictures in Lossing's Field-books, and Catlin's "North American Indians;" they also read, of their own account, other fragmentary histories, or tales, in connection. We went through Dickens's "Child's History of England" in the same way, with a great many illustrations from various sources. We had the prominent points of Greek and Roman Mythology in oral lessons, reading aloud most of "The Age of Fable," of which excellent abstracts were written, *con amore*, making an exercise and study which proved most fascinating to them.

We reviewed "Miss Hall's Primary Geography," which had been read to them at the kindergarten, and with globe and photographic views kindled their interest to a flame, and passed on to the higher geography, which we prefaced with oral lessons in astronomy, and made our way nearly through the geography of the United States, committing the text to memory, and drawing maps, but occupying ourselves chiefly with imaginary travels and plays at trade and commerce, until the unity and interchange of different localities and countries were well understood, and we found unfailing zeal and vivacity pervading the recitations.

Elementary grammar was evolved from their own unconscious knowledge of the language; and when their statements were put in systematic order on the blackboard, I showed them, to their surprise and delight, that they had already known all that was contained in "Greene's Introduction," and could parse any sentence not too complicated for their perfect comprehension. Who that had seen their enthusiastic joy at this discovery, could have remanded them back to the old tread-mill of grammar lessons? Dictation exercises and composition they became very fond of, under somewhat the same method of instruction.

Reading and spelling we kept up a constant exercise in, by every conceivable variation of means, especially dwelling upon exact enunciation, and natural expression; and we had weekly recitations in good poetry, which were attended to carefully, with some instruction in elocution.

As to mathematics, we had mental exercises as often as seemed advisable, but it was necessary to restrain their excitement by irregular attention to it, though they became very quick and skilful in rapid calculation. We studied Numeration, including, of course, Decimals, and Addition, Subtraction, Multiplication, and Division, applying these fundamental principles to parts of numbers, as well as to simple and denominate numbers, thereby covering the subjects of Fractions, Dec-



imals, United States Money, Compound Numbers, Metric System, and simple algebraic quantities. We took up Per Centage, and some of its applications, where the close of the year left us, having treated the subject thus far as simply varied applications of the rules of Numeration, Addition, and Subtraction, always deducing the rule from a clear comprehension of the method. I need not say that all thoroughly enjoyed the study, and are anxious to go on.

The spring or summer term we devoted to the study of nature. The children became quite familiar with "How Plants Grow," with which they reviewed Botany, after oral lessons on Miss Youmans' plan, analyzing flowers readily, and enjoying much of the higher and more delightful developments of the study, which they remembered, after once learning: *e. g.*, the propagation of the orchid; the properties of tendrils; the multiplication of cells, etc.; for it is the opening of these intricate and beautiful vistas before them which most excites their thirst for investigation.

We studied the forest-trees of New England, through Mr. Emerson's book and by walks into the living woods, and examination of specimens. We absorbed all that "Morse's First Book of Zoölogy" could give us, also Mrs. Agassiz's little book on Sea-Shore Curiosities, besides reading works on Land Snails, Butterflies, and other insects. We had oral lessons, well reviewed by written abstracts, and drawings from "Land and Game Birds of New England," so that summer found us with our arms stretched out, and our eyes and hearts and minds open to embrace her beauties of wood, and field, and sea-shore. Physiology was thoroughly studied as far as is usual in our high schools, and proved not at all above their comprehension and lively interest.

Drawing was practiced successfully under a special teacher, and some of the class developed a decided love and taste for it, making copies of flowers or animals which were quite worth mounting and using as gifts.

Besides these English branches, they all learned to talk French, with a charmingly pure and correct accent, under a native teacher, whose manner was most inspiring to the class; they went nearly through Sauveur's "Causeries avec mes Enfants," and learned a few of Fontaine's fables by heart, conversing about them easily with their teacher. They could play a French game quite prettily and intelligibly, and learned by rote the auxiliary verbs, and verbs of the first conjugation. They studied German by much the same method, finally reading, with considerable ease and delight, "Grimm's Tales," in the original.

This is a careful, and not over-drawn summary of what was done from Sept. 15 to June 15, inclusive, with a class averaging about ten

years of age, with very little out-of school study, and great enjoyment. Our promise for next year is to continue French, German, and Drawing, commence Latin and General History, take up Astronomy and Uranography in oral lessons, and continue Geography with Miss Hall's work making it coincident in outline with our study of history, as was, I am told, Miss Hall's original plan for her book. We shall go as far with the details of Grammar and the construction of the language as the interest and intelligence of the class can be led, and introduce them to the study of English Literature. We shall continue Mathematics, including Arithmetic, Algebra, and Geometry, only as far as they can see the reason for the method of operation ; for I by no means agree with President Hill, in giving children rules to learn without the idea which informs them, or leading them blindfold, by painful steps, to the temple of learning. We shall pursue Spelling, Reading, and Writing by constant but not tiresome drill, and, with oral lessons on various subjects bearing on their main studies, I hope to advance the class as much in love of study, desire to learn, development of their faculties, and attainment of knowledge, as I feel confident has been done in the past year.

I should not omit to say that no constraint of any kind was ever put upon the children, to secure their effective attention and study, or for their good behavior ; no motive of emulation was introduced, to urge them on at the expense of their love for each other ; no rules of manner or morals were given them, except those they voluntarily deduced from what they saw to be the necessary conditions of attentive study, and good manners. I am free to say, in recommendation of this method of education, that it awakens and develops the mind and character, and stimulates the love of learning to an unusual degree ; and I can not resist the conviction that to inspire the young with an enthusiastic desire to know all that God has offered to their comprehension, to give their powers full play in all these infinitely radiating channels of study, making learning a delight, in some cases almost an ecstasy, is more conformable to the plan of nature in the development of a child's being, than such a course of drudgery and return to the husks of educational training as President Hill recommends in a recent article.

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— Arouse in the child the all-powerful sense of the universe, and the man will rise above the world ; the eternal over the changeable.—*Richter.*

## "DAILY PROGRAMME FOR A PRIMARY SCHOOL."

BY MARY P. COLBURN.

## I.

In looking at any institution and the management of its inmates, the first thing which impresses one is the military precision with which every thing is conducted. Now it is evident that little children would be in torture, were they subjected to like despotic methods, and yet something approximating to it is absolutely necessary to preserve the requisite order. What it shall be, and how far uniformity can be observed, are important questions which are too often overlooked,—so easy is it to forget that we were ever children ourselves, and reveled in all the "latitude" we could get !

These little folks, who come in to us from the freedom of the street, and, presumably, often from the absolute Bohemianism of home, must not be tied down, with the precision which is as hard to bear as are ropes and chains ; but must have that substituted which will allow of *comfort*, at all hazards. So, then, in considering a "Daily Programme" for our foundation-schools, it is all-important that the physical well-being of our charge should be a "primary" necessity. Let's take a day, for an example, from the time their willing feet enter the gate, and see if, from chaos, we may not elicit something like order,—and order, too, which shall not seem to them irksome ; in other words, let's reduce this "coming to school" to a system, which, in and of itself, shall savor of the elements of compassion upon little limbs, as well as of obligatory discipline.

First, then, the bell calling them from their play should be the signal that play ceases for the time being, and that they are expected to form themselves into lines, preparatory to passing into the school-room, quietly and decently,—for we shall find that it is much easier to begin at this very point to cultivate "manners" than it will be, later, when rudeness and roughness shall have become settled habits.

The idea should be developed that the school-room is emphatically the place to enjoy,—I say it advisedly,—*enjoy* another condition of things, and that noise and bustle are to be left outside with their hoops and sticks, to be taken up with them again, if need be, when recess shall come, or "school is done."

The mats placed at the doors are there for use, and, as the line of pupils passes over them, they should be made to serve their purpose. As a result, floors free from mud, sand, or snow are before us.

Clean floors, *always*, should be an imperative demand. Bits of paper, crumbs, strings, and the thousand and one nameless things which have had a fashion of accumulating in pockets ever since the world began, for aught we know, should never find lodgment on the floor. If they are not allowed in the desks, and the little hands are trained to let them rest, undisturbed, in their hiding-places till playtime, then our floors will be clean and fresh, and our waste-basket free from confiscated treasures.

Children should never be permitted to rush into their seats awkwardly and noisily ; let them bring in all the "out-doors" they will,—it is absolutely refreshing to look upon rosy cheeks and sparkling eyes, to say nothing of expanded chests and a general look of breezy health ; but the little chairs, so to speak, have their rights, too, and should be filled in a quiet, easy manner.

I think the way in which children are allowed to enter the school-room gives a tone to the entire exercises, and colors the whole day.

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## FIRST STEPS IN READING.

BY LEWIS B. MONROE.

### II.

#### IDEAS FIRST.

Teacher, can you draw a picture of a man, and do it rapidly? If so, draw one on the black-board in the presence of your little pupils. They will be delighted to see the picture grow before their eyes ; and you will be sure of their attention.

If you are not thus proficient in drawing, cut out a picture of a man from a pictorial newspaper, or something of the kind. Pin this against the black-board, in sight of the children. Then have a pleasant talk about it. Talk *with* the children, not *to* them ; so as to bring out their ideas,—to set them to thinking, and expressing their thoughts, no matter how simply or crudely.

You may gradually bring them to this thought : "If you see pictures in a book, you can tell what the stories are about ; but if you learn to read, you can tell what the stories are, even if there are no pictures. Would you like to learn to read stories?" "O yes!" all the little voices answer. "Then I will teach you."

## SOUNDS, AND THEIR SIGNS.

"Hark, and hear what I say: '*Good morning.*'"

"Now you may say it after me, very pleasantly;—don't shout it: '*Good morning!*'"

The children repeat after the teacher expressions like "*Good morning!*" "*How do you do?*" etc., until they learn to speak them in a sweet, agreeable tone. After such practice, the word *Man* may be spoken, among others.

Then the teacher says, "Hark again, and see who can make the sound that I make." (Teacher prolongs the sound of *m* with *closed lips*, thus: "*m-m-m,*" NOT "*ëm-ëm-ëm.*") This is to be repeated till the children catch the sound of *m*. Then let them imitate the teacher in making the sound, until they can make it easily and readily.

Now let the children see you make the *letter* on the board. Make, first, three vertical marks, which the children may count as you make them, thus: *///*. Then make them with curves at the top, thus: *M*.

"Children, this is a letter. When I show you this letter, you must make the sound you just learned, *with your lips shut.*"

The teacher thus covers and uncovers the letter with her hand, and requires the children to make the sound whenever they see the letter. Other marks and letters may be made, and the children taught to make the sound *only* when the *m* is pointed out.

When they have acquired perfect facility in this, so that they are sure not to make a mistake, they may be taught the sound of *n*, in a similar manner.

The teacher prolongs the sound *n-n-n* (pressing the tip of the tongue against the upper gums, and letting the sound pass through the nose), and the children imitate the sound. They must have drill in this; and then they are shown the letter *n*, with its *two* up-and-down lines.

Next, give them practice in associating the sound with the letter, as was done with the letter *m*; then in distinguishing the *m*-sound from the *n*-sound, never mistaking one sign for the other.

Now they must be taught to perceive by the ear the *short* sound of *a*, as it occurs in the word *man*. To get this sound right, begin to speak the word *am*, but do not make the *m*-sound following the *a*, and you will have made the short sound required.

This sound and its letter-sign must be associated, as in the other cases.

## BUILDING THE WORD.

Now write the three letters at some distance apart, and make the three sounds in succession, prolonging each one, as if stretching out the word "*m—a—n.*" Let the class imitate. Gradually place the letters

nearer each other, and shorten the sounds in repeating the exercise, until they are so close that the children perceive the word *man*. If this be done skillfully, the teacher will be rewarded by the delight of the children in this, to them, new discovery.

The words *an* and *am* may easily be formed by a similar process, though they are not really needed in this lesson.

## THE PHRASE.

Finally the child learns to speak the phrase, *a man*. The article is always to be joined with the following word in speaking, as if it were a first syllable, like *a-go, a-bed, a-man*.

## SUMMARY.

The following shows a summary of the processes and results in this lesson, so far as they appear to the *eye*:

m

a

n

m

a

n

man

an

man

am

an

man

am



a man.

## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

If women could be found with muscles of iron and nerves of steel, from those our primary teachers should be chosen, for the tasks laid upon them are far too heavy for creatures made of flesh and blood and bone of the common sort. There are very few young women who can faithfully bear their part in the primary departments of any of our schools, for any great length of time, without falling into a state of chronic weariness.

After that, though by force of will and of necessity one may go on with her work, it has become drudgery. What should be a source of pleasure and satisfaction, becomes a burden, if not a dread to her. Indeed, her administration can not be of highest advantage to her scholars. A company of little boys and girls entering upon school-life, where their minds are to be quickened not only, but their dispositions, sentiments, and emotions, are to be toned and directed, and the principles which shall characterize their whole future are to take on shape, should not be under the management of a tired woman. They, of all persons in the world, are entitled to see in their teacher the sparkling eye which flashes intelligence to their consciousness, the elastic step and the cheery tones which denote energy and abundant resources, a placid temper and unfailing hope.

One may, perhaps, summon up all these for school-hours, though she has become enfeebled to that degree that she is ready to faint from exhaustion when each day's work is done. But such one is of those who, when once compelled to stop, are past all capability of restoration to work.

When perpetual weariness has overtaken a teacher, then, for the first time, it dawns upon her that good, firm health and abundant strength are among the essentials to a successful career in her profession. Great is the pity that it is for the first she learns it then. Through her school-girl days it has been drilled into her that the acquisition of knowledge and the cultivation of the mind are all-important. The claims of the body have been ignored. If the girl has happily been under wise, motherly care in the regulation of her daily habits, she has not been taught the laws which underlie all securities to health, and how to apply these for her own benefit. She may have taken a course in physiology, but she has not learned that its principles must be wrought up into her own practical life. She has, therefore, come into

the world's work only half equipped. She has never recognized the fact that the richest intellectual culture can not be of avail in this life without physical ability. It has never occurred to her that, other things being equal, she who has the best physical conditions will accomplish the most and the best work. She has, therefore, no guarantees to health in her own intelligence or conscience.

Thus unprotected, and before her powers of body or mind have come to their fullness, the primary teacher assumes a position which, in its daily duties, requires the utmost of patience and tact, close attention of eye and ear, constant activity of thought, facility in turning from one subject to another,—in short, thorough alertness of all the bodily, mental, and spiritual senses.

In the higher departments, the scholars have already become accommodated to school discipline. They take a greater or less degree of interest in their studies; they may be thrown somewhat upon their own responsibility for good behavior, leaving the teacher to give her undivided attention to her recitations, or whatever matter she has in hand. But the little children must be kept under surveillance. They are restless, cooped up as they are in the school-room, when Nature, working in them, demands that they should be out of doors, romping over the summer fields, or burying each other in the snows of winter. The teacher must take all these, Nature's little barbarians, and cultivate them up into a state of civilization. She must manage to keep every one interested or entertained or diverted, or, at least, by the force of authority or affection, keep them quiet and orderly.

Likely she has twice as many children as are in any of the more advanced rooms, as if, being young and small, they were considered comparatively unimportant. Poor children! Poor teacher! No wonder that, under this strain, she becomes tired and nervous, and worn beyond the power of resting, even when vacation comes; nor that actual sickness supervenes, and prostration beyond the power of any medication to relieve. Alas! for the disappointment of cherished hopes, the breaking up of well-laid plans, the enforced abandonment of the chosen profession, the years of suffering, and the clouding of all life's sunshine. So ends the teaching of scores and hundreds of the brightest and best of the young women of our country. Toward the same terminus are tending multitudes of others as bright, as thoroughly educated, and as full of high hopes. To these I desire to speak. I am sure I have something to say to you which is worthy your heed. You are not mere drift-wood, set afloat on life's great ocean with no control over your own destiny. You hold yourself responsible for your moral character. I would have you feel responsible for your bodily health. You hold it to be a high duty to employ your intellectual powers to



useful and honorable purposes. It belongs to you to secure to yourself the physical power to work out your purpose. Large numbers of you stand to-day at that point where you may decide the question for yourselves,—whether you will have health or whether you will be sick.

My hope is to be able to make some suggestions which will aid, at least a few of you in securing such health as shall prove a mine of wealth, yielding courage, faith, patience, and grand success.

*"Our Home," Dansville, N. Y.*

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## THE WRITING - CLASS.

BY J. W. PAYSON.

### II

Teacher, I see something written on all these child-faces, and that is interest in the lesson. I would advise first a short review on the previous lesson, condensing it, and giving the pith in a few simple sentences,—thus: We can speak words, or we can write them. When we speak words, we tell what we think by the use of certain sounds; when we write words, we tell what we think by the use of letters. The letters which we write are signs of the spoken sounds. We speak with the voice, we write with the hand.

*Note.* If this review is repeated in concert after the teacher, it will help the pupils to store up with method what they learn, and to have it ready for use. A confused little brain is a very poor work-shop.

### THE LESSON.

Let us think and talk about letters, before we begin to write them. We have three kinds of letters in common use. First, we have the printed Roman letters, which you see in your reading-books,—these letters stand up straight. Second, we have the printed Italic letters, which are much like the Roman, but lean over to the right. Third, we have the written letters, which also lean over to the right, and are much like the Italics. All of these letters are made up of lines.

*Note.* The transitions from the familiar Roman Letters to Italics, and from these to the script forms, can be easily illustrated, and are full of interesting analogies, which will help to fix the written characters more closely in the mind. Do not let the child feel that he has the severe task of learning wholly new characters for the written alphabet; but rather teach him to recognize the known Roman and Italic forms in the written letters.

"How many can read Italic letters?" All can. Then you can soon learn to read written letters. I write on the blackboard, script small *i*. "What letter is this?" A few can tell. I erase all of the first line, and nearly all of the last, and make the top just like the base of the letter, only reversed. "What does it look like now?" All say, "*i*." As it stands now, it is Italic small *i*. I will make the written letter beside it, so that you can look at both. Let us now elicit from the pupils, by means of apt questions, that there is a short bend, or turn, at the base of each letter; that the Italic has also a short bend or turn at the top, while the written one is sharp and pointed at the top; that the Italic begins and ends with very short lines, while the written letter begins and ends with long lines; that the middle line of either letter is straight, except where the turn is added at top or base; and that both are dotted above the top. This will teach the children to resolve the written letter into parts, and to compare it with, and build it up from, the Italic. After the written form is fully pictured in the mind of the child, we proceed to analysis.

*Note.* The question may arise here, can the primary classes in writing be taught analysis? The elementary analysis of the script alphabet is so simple that it can be easily understood by the youngest pupils. The entire script alphabet is derived from the straight line, and the oval. The parts of the oval used separately in writing are the sides, top, and base. These, together with the straight line, make up the five elements from which is formed every script letter. The following diagram illustrates the analysis of the lines in the oval, and the combination of the oval elements with the straight line, showing the derivation of the turns from the top and base of the oval.

Analysis of Lines.

The Five Elements.

Combination of Lines.



El. I. is the straight line; El. II., the Lower Turn, is the base of the oval; El. III., the Right Curve, is the right side of the oval; El. IV., the Left Curve, is the left side of the oval; El. V., the Upper Turn, is the top of the oval. The pupils will easily learn to know the straight line, and the right and left curves. The other two oval elements are more difficult. But if we expect children to *write* these turns in the letters, it is logical to teach them to *see* the turns in the same. There is as much individuality to these lesser, as to the greater parts of the letters. These young scholars are just passing over the threshold of the art, but should not have a single step to unlearn.

"How many lines are there in written small *i*?" "Three." I will write the lines separately. "What can you tell me about these lines?" Some say, "They are crooked;" others, "They lean over." "What is a crooked line?" The answers come, "One that is bent;" "One that isn't straight." "Is this penholder (holding it upright) straight?"

"Yes." Suppose that I let it lean a little to the right. "Now, is the penholder straight, or crooked?" "Straight." I place it parallel to the middle line of *i*, and show the pupils that this last is a straight line as far as the short turn at base. "Are the first and last lines of *i* like the penholder?" "No." "Why not?" "Because they're crooked." They are what you call crooked; that is, they bend a little, so that the ends of the lines run away from the penholder, when I place it beside them on the right. "Do these lines bend evenly?" "Yes." "A line that bends evenly is a curve; what do you call these lines?" "A curve;" "Curves." "When a line bends to the right, thus, it is a right curve; when it bends to the left, thus, it is a left curve. Are the curves in *i* right or left curves?" "Right curves." "You have told me that the lines of *i* lean over. When a line leans to one side, it is slanted. The straight line and curves of *i* are all slanted. Do they slant alike? that is, do they all lean over equally?" "No." "Which slants the least?" "The middle one." "The curves in *i* slant more than the middle or straight line, as you can see that the penholder leans over farther when I place it opposite these lines. Written letters and Italics are made up mostly of slanted lines. The upper part of a line, or of a letter, is the top; the lower part is the base. I wish you all to look carefully at the middle line of *i*, and see whether it is the same at top and base. Is the line straight all the way down, like the penholder, or does it bend a little, either at the top or at the base?" "It bends a little." "Where?" "At the base." "How many can see this short bend?" All can. "A short bend in a letter is a turn; if a downward bend, thus, it is the lower turn; if an upward bend, thus, the upper turn. Have you a name, now, for the short bend at base of middle line of *i*?" "Yes; a turn." "Is it an upper, or a lower turn?" "A lower turn." "How many parts have you found in *i*?" "Four." Name them in order, as I point to them. "The right curve; the straight line; the lower turn; the right curve." "Can you see any other part to the letter?" Some answer, "The dot." "Now how many parts are there in *i*?" "Five." "The dot is the smallest mark that can be made."

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— Teachers should observe the following rules: 1. Never to correct a child in anger. 2. Never to deprive a child of anything without returning it. 3. Never to break a promise. 4. Never to overlook a fault. 5. In all things, to set before the child an example worthy of imitation. — *Wilderspin*.

## TEACHING PRIMARY ARITHMETIC.

BY SAMUEL M'CUTCHEM.

More than fifty years have passed away since Warren Colburn gave his "First Lessons" to the public; and, it is safe to say, that after half a century, during which imitators and plagiarists have been actively engaged in turning his work to good account, little or no improvement has been made upon it. Witness, for instance, the following example and its solution, from the edition of 1863: What is  $\frac{1}{2}$  of  $\frac{2}{3}$  of  $\frac{3}{4}$  of  $\frac{4}{5}$ ? *Ans.*:  $\frac{1}{2}$  of  $\frac{2}{3}$  of  $\frac{3}{4}$  of  $\frac{4}{5}$  is  $\frac{1}{5}$ ; for  $\frac{1}{2}$  of  $\frac{2}{3}$  is  $\frac{1}{3}$ ;  $\frac{1}{3}$  of  $\frac{3}{4}$  is  $\frac{1}{4}$ ;  $\frac{1}{4}$  of  $\frac{4}{5}$  is  $\frac{1}{5}$ ; therefore,  $\frac{1}{2}$  of  $\frac{2}{3}$  of  $\frac{3}{4}$  of  $\frac{4}{5}$  is  $\frac{1}{5}$ .

A recent writer of arithmetics improves (?) upon this model as follows:  $\frac{2}{3}$  of 9 times  $\frac{1}{2}$  of 42 is 4 times what part of 36?  $\frac{2}{3}$  of 9 times  $\frac{1}{2}$  of 42 is 4 times such part of 36 as 36 is contained times in  $\frac{1}{4}$  of 4 times  $\frac{1}{2}$  of 9 times 2 times  $\frac{1}{2}$  of 42;  $\frac{1}{2}$  of 42 is 6, 2 times 6 is 12, and 9 times 12 is 108;  $\frac{1}{4}$  of 108 is 12, and 4 times 12 is 48;  $\frac{1}{4}$  of 48 is 12, and 36 is contained in 12,  $\frac{1}{3}$  or  $\frac{1}{3}$  times. Therefore,  $\frac{2}{3}$  of 9 times  $\frac{1}{2}$  of 42 is 4 times,  $\frac{1}{3}$  or  $\frac{1}{3}$  of 36. This writer says: "The use of the book at the time of recitation should be *strictly prohibited*" "Each example should be read but *once, slowly and distinctly*," etc.

It seems to have been the aim of some of these enthusiasts in mental arithmetic to compel the child to use the greatest possible number of words in solving even the simplest example, forgetting that life is too short to devote so much of it to mere words.

A distinguished educator in one of our neighboring States recently asserted that, in his opinion, at least one-half the time now devoted to arithmetic in our schools might be economized, with improved results to the pupils. Slowly but surely teachers have been awakened to the folly of spending so much time on lengthy solutions of oral examples bearing in no manner upon the written work, and having no relation to the practical examples which men and women meet in every-day life. Oral arithmetic is of value in teaching children to reason accurately and rapidly with the various combinations of numbers, as they are used in business. Of what use is the following example, except to consume valuable time, and try the patience of both scholar and teacher? "A person has two cups, and a cover, which weighs thirty ounces. If the first cup be covered it will weigh twice as much as the second, but if the second be covered, it will weigh three times as much as the first. What is the weight of each cup?"

In teaching primary arithmetic, much stress has been laid by some

writers on the use of engravings to illustrate the subject. Whilst there may be some use for such books in schools for very young children, it is doubtful whether even there the numeral frame and the various material objects surrounding the pupils will not furnish better illustrations than any to be found in primary works on arithmetic. In primary instruction in arithmetic, the oral and written work must go side by side. First the idea of number, then its application. Mental arithmetic precedes the written; the latter merely records the results obtained by the former. After the names of the numbers, from one to one hundred, have been thoroughly learned, next comes the correct application of these names to concrete numbers; then the handling of abstract numbers. Exercises for young pupils can not be made too simple, and the progress from simple to complex can not be too gradual. In this study, as in all others, make haste slowly. The ability to add, subtract, multiply, and divide numbers with accuracy must be acquired by long practice; slowly at first, increase of speed coming with increased practice. Time spent upon the fundamental rules is, in general, time well spent. Permit no slovenly habits to be acquired. Absolute accuracy of results is what is needed, and for this purpose constant drills must be had upon every possible combination of the elementary tables of addition, etc. The blackboard is an invaluable assistant, and both teachers and scholars will find it indispensable to a proper explanation of the subject. Rules and definitions, as well as the theory of arithmetic, should be banished from the primary school. First the *how*, later the *why*, should have a chance. We have run wild over too much "reason why." Little children have been taught elaborate reasons for every thing they did in arithmetic. It was painful to listen to the little innocents, parroting the words of *wisdom* put into their mouths by those who should have known better.

It is not necessary to argue the question here as to when the child begins to develop its reasoning faculties; few will now contend that memorizing rules and reasons in the primary schools will do aught but hamper the pupils. Pupils should be taught to do their work neatly, and should be frequently questioned as to the different steps in the various operations. The plan of combining easy lessons in the fundamental rules, so as to carry pupils through these rules simultaneously, is meeting with some favor. No plan will succeed that does not involve constant practice on the part of the scholar, and close, careful supervision on the part of the faithful teacher. Pupils who are thus trained will make such rapid progress in the application of arithmetic as to well repay the time spent in laying the foundation broad and deep.

# ELEMENTARY NUMBER.

BY MRS. J. H. HOOSE.

I. We then saw an exercise in Arithmetic. The teacher, a lady, first used an arithmetical frame. She told the children that the three rows of red balls represented the millions period ; the three rows of white, the thousands period ; the three rows of blue, the hundreds. She then required them to count as follows : "One," holding up the forefinger of the right hand ; "two," holding up the first and second fingers of the right hand ; "three," holding up the first, second, and third fingers ; "four," holding up the first, second, third, and fourth fingers ; "five," holding up the thumb alone of the right hand ; "six," holding up the thumb and forefinger of the right hand ; "seven," the thumb, and first and second fingers ; "eight," the thumb, and the first, second, and third fingers ; "nine," holding up the thumb, and the first, second, third, and fourth fingers of the right hand. The Units order, or place, is always represented by holding upright the right hand.

II. To represent 10, the forefinger of the left hand is held out, the arm extending sideways. 11 = the left hand extending its forefinger as for 10, and the forefinger of the right hand held upright for 1, as  $10 + 1 = 11$ . 12 = the forefinger of the left hand extended for the 10, and the upright first and second fingers of the right hand for the 2, as  $10 + 2 = 12$ . In this analogous manner are all the numbers represented, including 19, up to 20.

20 = the first and second fingers of the left hand extended sideways, as for 10 above. By using the fingers and thumb of the right hand in combination with these, the numbers up to 30 are readily represented.

30 = the first, second, and third fingers of the left hand extended sideways, as above.

40 = the first, second, third, and fourth fingers extended.

50 = the thumb of the left hand extended sideways.

60 = the extended thumb and forefinger.

70 = the extended thumb, first and second fingers.

80 = the thumb, first, second, and third fingers extended.

90 = the thumb, first, second, third, and fourth fingers extended.

The Tens order or place is always represented by the left hand extended sideways.

The Units are represented as before mentioned in No. I.

III. 100 = the left hand placed upon the chest with the forefinger extended.

200 = the hand as above, extending the first and second fingers.

300 = the extended first, second, and third fingers.

400 = the extended first, second, third, and fourth fingers.

500 = the left hand as above, with only the thumb extended.

600 = the extended thumb and forefinger of the left hand.

700 = the thumb, the first and second fingers.

800 = the thumb, the first, second, and third fingers.

900 = the thumb, first, second, third, and fourth fingers extended.

The Hundreds order, or place, is represented by the left hand placed upon the chest.

*Example:* To represent 152: The 100 = as above given in III.; another rapid motion gives the 50 as shown in II. above; another motion, and of the right hand, gives the 2, as explained in I.

IV. The period of Thousands is always represented by the first and second fingers of the left hand held downward. To represent 1000, hold the forefinger of the right hand upright, thus denoting the 1, then, with a quick motion of the same hand, hold the first and second fingers downward, to denote that the 1 above is thousands.

2000 = the first and second fingers of the left hand extended upward, then by the rapid motion they are held downward.

3000 = equals the first, second, and third fingers held upright, then by the quick movement the first and second fingers are again extended downward.

4000 = the first, second, third, and fourth fingers held up, then the first and second downward again.

5000 = the thumb extended upward, then the first and second fingers downward again.

6000 = the thumb and first finger held up, then the first and second down again.

Thus continue as before for the 7000, 8000, 9000,—all with the left hand.

V. 1,000,000 is represented by extending upward the forefinger of the left hand to denote the 1, then by a rapid motion hold downward the first, second, and third fingers of the same hand.

2,000,000 = the upright first and second fingers of the left hand, then the quick motion throwing downward the first, second, and third fingers of the same hand again. Thus continue through this period, observing the instructions already given for representing the 3, 4, 5, 6, 7, 8, 9, and for indicating the period.

VI. The sign for the period of Billions is the holding of the left hand with the first, second, third, and fourth fingers extended down-

ward. The 1, 2, 3, 4, 5, 6, 7, 8, 9 of the period are made with the left hand held upward, and as in V. above.

VII. RECAPITULATION :

(a) The right hand held upwards indicates Uuity ; the several units are indicated by the fingers and thumb of the same hand, beginning with the forefinger for 1.

(b) The left hand held out sideways indicates the Tens place,—10 being represented by the forefinger of that hand.

(c) The left hand placed upon the chest indicates the ordet, or place of Hundreds,—100 being indicated by the extended forefinger of the hand in this position.

(d) The period of Thousands is denoted by the first and second fingers of the left hand held downward ; the fingers and thumb of that hand are used upright, to indicate the number of thousands.

(e) Millions period is denoted by the first, second, and third fingers of the left hand held downward ; the numbers of millions are shown as in the case of thousands.

(f) The period of Billions is shown by the forefinger of the left hand extended downward.

In order to execute these movements rapidly, the fingers must be trained.

The children read numbers very rapidly from the signs made by the teacher. She then placed several numbers on the board for the children to read, which they did very rapidly. The pupils certainly showed themselves very apt and quick in the work that I witnessed. They must learn to think and see with rapidity, in this method of teaching. Great success is claimed for it.\*

\* Extract from a letter noting a visit to a Primary School in Montpellier, France. The school contained seventy-three children, of ages from three to seven years. This infant school was visited October 4th, 1877.

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— The mind, impressible and soft, with ease  
Imbibes and copies what she hears and sees,  
And through life's labyrinth holds fast the clew  
That education gave her, false or true.—*Cowper*.

— The great skill of a teacher is to get and keep the attention of his scholar : whilst he has that, he is sure to advance as quickly as the learner's ability will carry them.—*Locke*.



## OUR NOTE-BOOK.

We thank you, fellow-teachers, for the warm reception you have given us on our first call, and for the kind words you have chosen to return to us for our primary effort in this new field. But our success will depend largely on your help. We shall need this constant stimulus to show that you need our aid, and we shall constantly tell you how much we need yours. By the way, have you told that friend of yours, teaching in the next school, of the PRIMARY TEACHER. We know you will soon, but take an early opportunity to show your copy to your neighbors, for we have a great many friends who don't even know us yet by name, and we want to help them with our new magazine at the outset.

In our first number we came without a cover, but hereafter we shall give you four more pages of reading-matter, which will be found within this beautiful cover. Keep all your numbers, for you will need them to be bound in one volume at the close of the year. The whole will be a complete work on the subjects which our writers are discussing.

One word more: Write to us and tell us your wants; ask all the questions you please, and tell us all the funny things, and the wise things as well, that occur in your school, and we'll use them, in some, way, for the good of all.

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*Editor of Primary Teacher:*

I have an ungraded school, numbering fifty. My work progresses slowly on account of the irregularity in the attendance. Can you suggest any way by which I can secure better attendance? M.

*Brockton, Oct. 25, 1877.*

Yes, there are two methods of securing attendance at school: one is legal, the other moral. The law can make attendance necessary and compulsory, and its officers can enforce it; but this has been found a hard way to keep children in school. There are always more truant children than there are officers, and more parents who are indifferent to the attendance of their children, and who either encourage them in absenteeism, or neglect to see that they go to school.

We think the very best means to secure a regular attendance at school is to make the school so profitable and interesting to the pupils that they will feel that they ought not and cannot stay away from it. And if this interest can be communicated through you, or your children, to the homes, and the parents come to feel a deeper interest in the school, you will have a stronger hold on the daily attendance of your scholars. Let us give you a few practical hints on this matter. (1) Visit the parents and scholars at their homes, and show your interest in them by a personal acquaintance. Especially visit the poor and neglected families, and those in which the children are most irregular in attendance. One such visit may serve to change the feeling of the family from indifference to a friendly spirit toward the school, and may win the children to a constant attendance at school. (2) Do not fail to

awaken an interest in the school and school-room. To do this, you must be personally agreeable and cheerful; you should make the school-room attractive by such decorations as ladies show such skill and taste in making. In this work get the dull boys, the lazy boys, the bad boys to help you, and show them how much interest and confidence you have in them. Make the bands which bind them to the school stronger than those which draw them away, and you have succeeded.

An experienced teacher said to us, the other day, "My children never trouble me about absences. I strive to teach them some new thing every day, and they feel that they cannot afford to be absent. They always ask me, when occasion requires their absence, if I am to explain a new rule or principle to the class while they are to be absent. They so dislike to lose what I have to say about it, or to lose the pleasure of advancing with the other members of the class, that they are scarcely ever absent except from sickness."

By every means strive to draw the children's thoughts toward their studies, by such methods as your skill and ingenuity will devise, and we'll warrant you that, even in an ungraded school, the most careless and irregular attendant will soon become more constant and more studious. Arouse an interest, and you have conquered the difficulty; and rest not day nor night until this is done. The victory will be grand, when it is secured. Have you strength, courage, and patience to work and wait for it?

---

Our primary-school boys are sometimes very quick-witted, and show signs of smartness which puzzle their elders. The following incident will illustrate: "Two and two never make more than four," said a public speaker. "Yes, they do," cried a small boy in the audience. "Perhaps our young friend will kindly tell us when two and two make more than four," blandly said the speaker; whereupon the boy cried, "When they're side by side, you old stupid; then they make 22, don't they?"

---

"After the Kindergarten, what?" is well answered in the present number of *THE TEACHER*, by Mrs. Louise P. Hopkins, of New Bedford. When we first read this article, we rubbed our eyes to know if they were not full of dust, and then we said to ourselves, Mrs. Hopkins is a lady too good and true to tell of untruthful work, and so we have read it the second time, with surprise and admiration at such results in a single year of school-work. We had rather be able to do such work as that, than to edit the *PRIMARY TEACHER*. When Gen. Grant was first nominated for the presidency, a transparency was made to exhibit these words in beautiful light: "MATCH HIM." We call upon our primary teachers, and all others, to match a year's work at New Bedford.

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A teacher from New York has taken us to the task of explaining the heresy of allowing whispering in a primary school. The best answer we can give is, that we could not stop it if we would, and we would not if we could. If we had a little handful of children, we would have just the most social, pleasant school you could imagine, by letting the children talk with each other and with the teacher. The only thing we should try to check would be what they

were talking about. If we were sitting out of doors, under the shade of a tree, how natural it would be to talk of trees, leaves, grass, fruits, flowers, bugs, insects, animals, the sun, the clouds, etc., etc. How unnatural it would be not to talk about them. Now the indoors-school may talk quietly, so as not to disturb others, about the same or other subjects. Our only thoughts should be in keeping their minds so occupied with good thoughts and proper subjects, that they would not care to talk or whisper about idle matters. We don't belong to the class who believe in straight-jackets for the little folks, nor would we stop their tongues for the name of having a quiet school-room.

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### EDUCATIONAL MAXIMS.

- The faculties grow by exercise.
- The circle of knowledge commences close around a child.
- Real knowledge takes precedence of word-teaching and mere talk.
- Justice in families has love for its source. Freedom is based upon justice, and justice upon love: therefore freedom also is based upon love. — *Pestalozzi.*

### SUBJECTS FOR MORAL LESSONS.

God's care for children; Love to God, to parents, to companions, to strangers; Truth; Obedience; Industry; Diligence; Generosity; Covetousness; Cruelty to Animals; Cleanliness; Punctuality; Order; Honesty; Kindness to each other in play; Purity of speech and action; Politeness to the aged; Effects of anger, of envy; Tendency of one fault to give rise to another.

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### PUBLISHER'S NOTES.

— We want agents to canvass for the *Primary Teacher*, *Good Times*, and *Journal of Education*. We pay good commissions. Any person sending us five subscribers to *Primary Teacher* or *Good Times*, and sending us \$5.00, will receive one copy of *Primary Teacher* or *Good Times* gratis. Your copy will be free.

— We publish the splendid chromo-lithograph of George Peabody for our subscribers to the *Journal of Education*. See issue of Nov. 15.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### II.

#### *SAVING POWER.*

One "can not eat his cake and keep it." One can not exhaust or use up more vital power than the organism can re-supply, without diminishing her available strength. Nature's method is, that the system should be thoroughly restored, as against fatigue, every day. By nutriment, by rest, by sleep, the brain and nerves, the muscles and all tissues should be completely repaired every twenty-four hours. The teacher should find herself as good this morning as she was yesterday morning. If by the very smallest measure there is falling off of power, and this process is continued day by day, and month by month, depreciation of health begins. One may pass a restless night, or two, or three, and entirely make up for it by sleeping well afterward; but nobody can be habitually restless at night, getting less sleep than the system needs, without suffering healthwise as a consequence.

*How to Save Power* is the lesson which, above all others, the teachers of this country need to learn.

As a rule, the amount of school-work required of primary teachers is as much as they can bear without over-taxation, even if they practice the wisest economy of strength. Let her, then, who would keep her health, or who, being not well or strong, would improve, reserve her strength for her school. Put aside every other demand upon her which amounts to work. Light, pleasant reading, had in moderation, may divert the mind and rest the body; but any book which requires an effort of the mind, demands the appropriation of vital power in its reading, and one must carefully calculate how much power she can afford to expend in this way.

The teacher is likely to be very sensitive in the matter of useful

reading. A wholesome ambition to improve herself may impel her ; but we all have to learn, that in this world we cannot have things our own way. Oh, if there were no bounds to our strength, and time were unlimited, what might we not accomplish ! But, alas ! for the poor teacher, she must fit herself to her circumstances. She may be obliged to choose between the luxury of hours of mental application daily, followed by broken, insufficient sleep, and gradual failure, and mental relaxation with sound sleep and recovered strength.

If one must deny herself reading, let her settle it definitely, and then be content. Persons waste a vast amount of power by being unsettled and discontented about what they can not help. To be longing and sighing, and fretting, because one can not do a thing, may be worse than to do it. Quietude of heart and calmness of spirit are eminently conducive to restoration of vigor of body and mind : and these are cultivable qualities. Because one is a fretter, in the inner man, she is not therefore necessarily doomed to fret all her life. Even if she is long accustomed to it, even if she have a born tendency to it, she may will to overcome it ; and " nothing is impossible to him who wills " in accord with God's will. People generally have no idea how far an earnest purpose may go in modifying even a constitutional bent.

By determined and persistent effort one may overcome the disposition to look at the dark side of things, to yield to depression when the wind blows from the wrong direction or when the weather is unpleasant. One may conquer the habit of thinking poorly of herself, or speaking so ; she may refuse to be troubled by, or give attention to, the faults and disagreeableness of others ; she may learn largely to ignore annoyances and discomforts which she can not cure, and to find comfort and beauty everywhere.

She who has learned thus to live has well advanced in the art of saving power, and besides has secured a finer accomplishment than can be obtained from any amount of book-reading.

*" Our Home," Dansville N. Y.*

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— The child learns more by his fourth year, than the philosopher at any subsequent period of his life ; he learns to fix an intelligible sign to every outward object and inward emotion, by a gentle impulse imparted by his lips to the air.—*E. Everett.*

— Clearness of ideas must be cultivated by exercising the intuition, and the pupil must be educated to independent activity in the use of his own understanding.

## FIRST STEPS IN READING.

BY LEWIS B. MONROE.

## III

## TEACHING SENTENCES.

We have taught the phrase "*a man*" in the former lesson ; and the children can use the sounds in building up the little words *an* and *am*, as well as *man*. It will now be easy, by adding a single additional sound at a time, to make short sentences that will interest the class. For instance, by learning the capital *I*, which will be quite easy, because its name and sound are the same, the sentence *I am a man* is readily constructed; and can be at once easily read by the little ones. The interrogative form of the same sentence (*Am I a man?*) may also be used.

The phrase, *a man*, can be utilized afterwards in a variety of sentences which may be formed by gradually introducing new sounds and forming additional words. We give below an example, with a few hints as to the way of teaching it.

## THE PICTURE

is useful in supplying the child's mind with ideas to start with ; for, as we would reiterate, words are to be used only as the signs of ideas. Next to a picture,

## A STORY

will rouse the little thinkers, and set their minds to work in the right way. So, having the picture as a text, the teacher may make up a little story, no matter how simple,—like this, for example :

"Once there was a man who was going to take the cars. When he came near them, he heard the bell ringing ; so he knew they would start very soon. I think he got to the cars in time. But we will learn to read this, and see what he did to get there soon enough."

The children will now be eager to read the sentence ; and to enable them to do this they have only to be taught

## THE NEW SOUND,

which is that of the letter *r*. This is usually best learned by imitating the teacher ; but in cases where the pupil's ear is not a sufficient guide, he may be told how to place the organs of speech. The sound of *r* is formed by making a sound of the voice while the tip of the tongue is turned upward and slightly backward. (It is not worth while to make the distinction now, between what is called the "smooth *r*" and the "rough" or "trilled *r*." The smooth sound is sufficient.)

Having command of this sound, the children will easily form the

word *ran*, and, after reviewing the other words at the sides of the picture, may read the sentence, *A man ran*. If in this they hesitate at first, or detach the words from each other, they must speak the sentence over and over again, until they can utter it as fluently and with as little break as we would speak a word of three syllables accented on the last, as *ambuscade'*, *amateur'*, *a-man-ran'*.

STEPS IN BUILDING UP THE SENTENCE.

r                      a                      n

ran

an                      ran

ran                      man

man                      A man

A man      ran.



A man ran.

---

— Long discourses and philosophical reasonings, at best, amaze and confound, but do not instruct children.—*Locke*.

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

### III

The Kindergarten room is large and light, and the four windows are uncurtained,—letting in the sunlight. A canary-bird is in a bright, wired cage, and little gold-fishes splash in their crystal home. There are also plants in the windows, which are a source of great pleasure to the children, since they were nearly all supplied by themselves. When one blossoms it is a great event, and the delight of its happy owner knows no bounds. Between the central windows stands a large ever-green tree, a relic of “Merry Christmas.” At the other end of the room stand the large cases, in which the Kindergarten material and some of the children’s work are kept; also, the walls of the room are decorated with specimens of the children’s work. The room is heated by a stove, to which is attached an open boiler containing water, its steam serving to keep the atmosphere moist. The ventilation is good, owing to ventilators placed in the windows. A sofa, clothes-rack, large screen, little cane chairs, and benches and tables complete the furniture of the room. The tables are nine feet long and two feet and a half in width; the surface of each is marked off with lines, forming square inches.

The Kindergarten is opened at 9:30. The children are seated in a half-circle. All rise at one word from the teacher, and, folding their hands reverently, they repeat a simple, child like, little prayer, which is followed by a similar little morning song. Simple as this is, a deep religious feeling is expressed. After this the children are again seated, and the conversation is turned on some animal,—its qualities, peculiarities, etc., which is ended by giving an interesting story of the animal in question; or, a lesson on *the Ball* is given,—its form, size, quality, motions, color, etc., are made the subject, different games being introduced, calling forth the child’s own bodily activity; or the finger-games are introduced; or a fairy story is told. After this the children take their seats at the tables, where, for instance, they may have “stick-laying” at one table, and the children are learning about angles, corners, edges, squares, triangles, etc., thus becoming acquainted with the rudiments of geometry,—where symmetry is learned, and where they receive, so to say, their first drawing-lesson; for the outlines of houses, chairs, tables, baskets, a ship with mast and sail, a flag, etc., are laid with these little two-inch sticks resembling “matches,” and the children



break out now and then into a merry song. At another table, little square pieces of paper are given to each child, which, by folding each square in a certain order, serve for valuable instruction in rudimental geometry, and these exercises finally result in beautiful forms, in which each child is mostly following out its own individual ideas ; these latter forms are sometimes joined together, producing lovely results in pattern and color. This occupation is a very important one, but seldom carried out in the different Kindergartens to its true value and extent. Why, I can hardly understand ; because it is not only a practical occupation, but also truly artistic in its results. At another table, each child is provided with a small cubical box, each containing eight equal cubes ; the children unpack their boxes in perfect order, divide the contents into halves, quarters, and eighths ; join them together again ; count, add, subtract, and build symmetrical forms with the parts, — guided here and there by a word from the Kindergarten, who draws out from the children remarks on what they made, who herself makes some instructive remarks, and perhaps finally tells the children a story, wherein all the objects appear that are tidily and well-built, leaving out the careless work, thus interesting the children and stimulating them to do better.

But it is time to close the lesson : the sticks are gathered, the boxes refilled, and the children rise from their chairs and march to the middle of the room, where they form a circle and pass through a series of easy gymnastics, keeping time to the accompanying music. This finished, the children return to their tables. It is lunch-time ! Small plates and cups, the latter filled with water, are placed before each child, and the lunch-baskets, containing plain bread or fruit, are distributed. Each child is taught to tuck its napkin neatly under its chin, and after lunch to neatly fold it up again. After this, a short time is given to "marching," or learning the words of a new song or game, after which it is time to be seated again for "work," as the children term it. Some will do "mat-plaiting,"—*i. e.*, weaving colored strips into a mat of different colors,—either by dictation as to how many strips are to be raised, and how many left below the weaving-needle, thus making it a lesson in numbers as well as a lesson on the combination of colors ; or the child is left to his own inventive powers. The children are very fond of this occupation, perhaps because of the immediate results of their industry and attention. At another table "drawing" may be done, the children practising methodically the various lines in a net of squares on the slate or paper, joining given parts according to given rules ; never doing anything mechanically, but accustoming the child by logic-work to logic-thinking, and *vice versa*. Here also the inventive power, as in all the other occupations of Froebel's Kindergarten-

ten, is called forth, and with given lines the child is allowed also to make forms as he pleases, but always with the application of certain rules, thus producing either symmetrical forms or objects he sees or has seen,—as a ladder, a chair, a tower, a hat, etc.

The clock strikes twelve, and the children rise from their seats, marching once more to the middle of the room for the “games.” When the children are very lively, it is often difficult to have them at once in the proper order; but a little game “to let the steam off” will do this at once. A favorite game is always anything relating to “birds.” The circle of children forms, perhaps, the nest, and some children represent the young birds, who “hop in the nest,” and “try to do their very best,” while the rest of the children are singing. Or the circle of children represents the pond, and some children within are the fishes, imitating the movements of the fish, as the words of the song indicate. The children do not only sing of the fishes,—they *hear* about them, learn of their habits, thus making the game *not* a thoughtless one.

(Last spring, in this game, a very interesting fact happened. Little Jamie, four years old, visited for the first time the Kindergarten; he had brought to the Kindergarten three tadpoles, which were placed in a large globe filled with water, to the great delight of the children, who all observed them closely, hearing with interest that some day they would be without tails, and legs would grow, when the tadpoles would be *frogs*. Jamie, who was chosen to go into the pond as one of the fishes, turned about, with a very animated face, saying, “I will be a tadpole.” And then the child, instead of imitating the motions of the fishes as the other children did, placed his arms as close to his sides as he could, contracted his body as much as possible, bent his knees, pursed out his mouth, and began to make the queerest sort of a gliding motion around the circle until the song was finished, when he straightened up and said, “See, I am a little frog now, for I have legs,” and away he jumped like a frog! All the children entered heartily into this improvised game. This shows how fond children are of acting, “*living out*” again what they have seen, and this indeed is part of the basis of our Kindergarten games.)

When talking about the water, and how useful it was in turning the mill-wheel, we had soon formed ever so many mill-wheels, that began turning round, accompanied by a song. The theme of the water though, was not yet exhausted; and, as the children said that the water carried small and big vessels, soon vessels were formed, and how gracefully the little vessels *did* sail. Each game tends to develop certain qualities in body and mind, therefore they must be rightly understood by the teacher, and intelligently played by the children. As soon as

the execution becomes mechanical, the value exists no more. Certain games are played at certain seasons.

But it is half-past twelve, and the Kindergarten is closed with a "good-bye" song, and the children go home,—mostly with reluctance.

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## HOW TO TEACH DRAWING.

BY MRS. ELEANOR SMITH.

### II

In organizing a class for instruction in Drawing, the first thing to be considered is *position*. It is of the greatest importance that the child should, at the very outset, be taught the proper position of the body, and also the right manner of holding slate and pencil.

Children are apt to fall into bad habits by being allowed to sit in the same position for drawing as for writing; that is, with the *right* side against the desk, facing the left. This is not correct, because there is a difference in character between lines which are drawn and lines which are written.

The pupil should sit *squarely* in his seat, facing the desk, body erect, shoulders raised equally, *both* arms lying easily on the desk. The *long side* of the slate should be toward the pupil, parallel with the edge of the desk, and held there firmly but lightly by the left hand. Let the pencil be held between the thumb, first and second fingers, the third and fourth turned under toward the palm of the hand. It should be held firmly, but not tightly, and at least *one inch* from the point.

Pencils should be sharpened to a *long* fine point, and be used for *drawing* alone. They should be sharpened uniformly, by one or two delegated by the teacher for this purpose. The pencils should always be *long ones* for drawing, sufficiently so to press against the third joint of the first finger. As the pencils wear away, tin holders can be used to make them long enough.

For distributing and collecting pencils there are various methods used. Some teachers have *two* monitors to take the pencils and distribute them, as rapidly as possible; others have different methods, but the *important* object is to provide the pupils with materials in the *shortest possible time*.

Children will wish to turn the slate in different positions, so that some lines may be drawn more easily. This should not be permitted in the drawing of *straight* lines. The lines or figures which are being

studied should invariably be directly in front of the pupil,—the upper edge of the slate parallel with the edge of the desk next him.

Insist upon uniformity of position in a class. Pupils should be required to keep their slates neat and clean. There are different methods of doing this. Some teachers have “water monitors,” who pass rapidly among the children with water-bottles (with quill inserted in the cork), sprinkling each slate. I have seen a large class (provided with water in this way) prepared with clean slates, and in order for work, in less than two minutes.

Do not let pupils *erase*; the moist sponge or finger follows the line, which has to be repeated many times, causing confusion, and loss of time and results. If pupils are allowed to “try again,” the faulty line or figure should be left for contrast. Better draw another line, than waste time in erasing.

Each child should be provided with a small pasteboard-measure as a standard by which to judge distances. (L. Prang & Co. have issued a very neat measure for this purpose.) They must not be allowed to rule their lines by these, but simply to test a line after it is drawn.

In *free-hand* drawing, the pupil must not use *any instrument whatever* to aid in the correct drawing of lines; let them depend entirely on the eye and hand. In using the blackboard, the teacher should remember that only a few of the pupils sit facing it, consequently it can not be used for finished figures for pupils to copy, for the plain reason that they will not all see the figure alike,—some viewing it in an oblique position. The blackboard should be used to show right and wrong methods of working, and to explain principles. It should never be used for picture-making, or *relied* upon for good copies of any sort. If pupils are to copy, they should have the figure to be copied directly in *front* of them.

We have now considered the position of the pupil and of the slate; the manner of holding, sharpening, and taking care of pencils; the proper use of measures and blackboard, and now we are prepared to begin work. First, let me say, only teach as much at one lesson as you can make clear by illustration and explanation,—don't crowd or confuse children.

From the very beginning it is best to teach pupils the use of technical terms, so that they may have a clear understanding of them. The only way to learn the use of words is to *use* them, and so we should begin by teaching children what “center” means, which I should tell them was the *middle*. Let them find the middle or *center* of their slates, and make a dot there. (You will need to correct nearly every slate at the first lesson.) Send some pupil to the blackboard to mark the *center* of it, and have those in front criticise. The next is, to teach them the

meaning of "Right," "Left," "Above," and "Below." Teach them which side of the body, and which hand is the "Right" one; then, that a line drawn on that side is on the *right* side, and a line drawn on the opposite, or left hand, is on the *left* side. "Above" may be taught by making a dot above the one marking the center of the blackboard, and asking if it is higher or lower than the center. If they say "higher," then teach them that the higher point is *above* the first one. So with the word "Below,"—make a dot *under* the center dot, and they will tell you it is "lower." Having gotten thus far, return to the center of the slate. Ask them what they made there? They will answer, "A dot." Ask them *what* they put the dot there for? Some one will tell you, "To *mark* the middle, or *center*." Explain to them that this dot, which looks like the *point* of a pencil, is called a "point," and we use it *to mark some place*. Have them make a *dot*,—not a large bunch, as many will do if not watched. See that the work is done neatly and cleanly from the beginning.

So much for preparation. We shall next take up the drawing of lines.

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## THE WRITING - CLASS.

BY J. W. PAYSON.

### III.

Let the writing-class have a favored portion of the school session. When all freshness glides out of, and weariness creeps into, the school-room, then is not the time to employ the fag-end of the hours in a writing exercise. First, fully illustrate each new lesson, in order to bring the instruction within every scholar's range of thought; second, see if the ideas already communicated have taken root. Let review press upon advance. The concert-drill, as an opening exercise, will familiarize elementary points, summon attention, and incite class-spirit.

#### CONCERT DRILL.

Letters are made of lines. Lines are either straight or curved. A straight line never bends. A curve bends evenly. A right curve bends to the right. A left curve bends to the left. A turn is a short bend. A lower turn bends downward. An upper turn bends upward.

#### THE LESSON.

With your leave, Teacher, I will seat myself at the desk, and try to illustrate to these bright and earnest pupils how to sit when writing, how to place the book, and how to hold the pen.

*Note.* The following cuts give the popular writing positions. The advantages of the right-side position are, that the pupil is less liable to bend over the desk; that, viewing the class from the front, or the sides of the school-room, the teacher sees solid columns of arms, hands, and penholders, and can tell instantly if any pupil has an incorrect position of either. The front position is, perhaps, more natural. There is less inclination to unduly elevate the right shoulder, while the rests remain the same. A class of educators insist upon having the book placed squarely in front, with the pupil's left side to the desk, as being the practical business position. This last is impracticable, with the present arrangement of school-desks. The two illustrated are easier and more convenient for the class-room. The relative positions of the body, arms, and book are the same in all, so that any one embraces the others. Whichever position is preferred, class uniformity is requisite.



#### ABOUT POSITION.

*Of the Body.*—"Children, how should you sit when writing?" Some answer, "Up straight"; others, "We should lean over the desk." I show them that it would be uncomfortable and awkward to sit upright; that it would be still more so to bend over the desk; but that to incline the body slightly forward would be an easy and graceful position. "Do not lean against the desk, nor rest the weight of the body on the arms. Incline the body just enough to meet the front edge of the desk with the arms when folded." Personal illustration will emphasize the correct position.

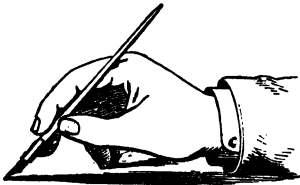
*Of the Feet.*—Scholars can not write easily when their feet are out of position. If there is an undue strain upon any of the muscles, by con-

tortion, or misplacing of the feet, limbs, or body, it will prevent ease of movement. The pupils should rest their feet in front of them, squarely on the floor.

*Of the Arms.*—Instruct the scholars to place the right arm parallel to the left side of the page, the left arm at right-angles to the other, using the left hand to steady the book, by resting the fingers at the left of the pen-point. The right arm should rest on the muscle front of the elbow. The right hand should be in a direct line with the forearm, and should rest lightly on the nails of the third and fourth fingers, bent under for the hand to glide on. Point out to the pupils that, when writing, the arms form two sides of a square. The wrist should in no instance touch the paper or desk, as this prevents easy action of the hand and arm. Any pressure back of the wrist will not restrain the action of the hand. A good, firm rest on the muscle front of the elbow, keeping the wrist elevated, and the hand upright, is a great aid in movement.

*Of the Book.*—The place of the book depends upon the position of the writer, the right arm being always at right-angles to the lines of writing. In the right-side position the book is parallel to the left edge of the desk ; in the front position, it is placed obliquely.

*Of the Penholder.*—"The pen, children, is a delicate instrument used to write with. You should hold it as lightly as though it were a glass tube



you could easily crush in the fingers. The thumb and the first and second fingers of the right hand are called the pen-fingers. You only use these three to hold the pen. Let the right arm hang by the side in an easy and natural position. The fingers will bend a little,

if held easily. Now rest the right arm on the desk, keeping the same position of the fingers. I see that your pens are all lying with the points to the right, in the groove at the top of each desk. Pick up the pen with the pen-fingers. Now your pen is held between the thumb and first two fingers. Adjust the penholder with the left hand, thus : First, place the pen against the side of the middle finger, opposite the nail. See that the end of the holder is even with the end of the finger. Next, bring the penholder just forward of the third joint of the forefinger, and be sure to keep it at this point. Press the end of the thumb a little under the holder, just opposite the first joint of the middle finger. Let the forefinger close over the holder. Keep the pen-fingers bent a little in a natural position. Bend the third and fourth fingers under, so that you can slide the hand easily on the edges of the nails. Let both nibs of the pen press equally on the paper. Now lay down your pens, and see if mine is held correctly." "No ; your penholder is

too low." "How is it now?" "It's up too high." "Where ought the penholder to rest?" "At the third joint of the forefinger." "Is this right?" Nellie says, "It must be front of the joint." "How is this children?" "It's right now." "Well, the right way is always the easiest, when you once learn it."

Do not direct the pupil to have the penholder point to the right shoulder, as it leads to wrong practice. The natural direction of the penholder is the same as that of the hand and fore-arm,—at right-angles to the lines of writing. It should always be in a vertical plane with the inside of the fore-arm.

*Note.* Position and pen-holding are most trying parts of a writing exercise. To induce fifty or more pupils, whose physical organizations are almost as varied as their number, to sit in the same position, and to hold their pens the same way, requires great care and judgment on the part of the teacher. A little corps of assistants, enlisted from among the pupils, will be of great aid. Those who are apt and quick can help the slow and timid, until all have learned. Let patience have her perfect work while training these nervous little fingers to wield the pen.

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## DAILY PROGRAMME FOR A PRIMARY SCHOOL.

BY MARY P. COLBURN.

### II.

Books, pencils, sponges, cards, etc., etc., should occupy certain places in the desks, always,—so that, when any one of them is called for, the pupil can take it carefully from its place, without the disagreeable and noisy necessity of settling down in the seat, and twisting the head around, in very uncouth positions, to say the least, in order to see where it is.

If required to stand, either in aisles or one long row, the line should be straight and entirely free from any "lopping" against the desks by any member of the class. Undivided attention should be insisted on, and the teacher must look to it that she interests them in the lesson to the degree that it will be easy for them to give it.

In standing or sitting, precision can be given and uniformity claimed, by the use of numbers for each motion. Should this seem to savor too much of the despotism we deprecate, let us remember that we can raise a wholesome emulation among the subjects of our little monarchy, and may each of them be taught to try and see which one will do it most acceptably.



The recesses can be conducted in the same dignified manner,—the going out and coming in be made more like the movements of gentlemen and ladies, than the rushing and tumbling of so many wild animals. There are two extremes to this line of argument, which I have seen fully exemplified in two schools I have visited in our own State.

In one of these, as soon as the signal was given for a recess, the young Arabs made a grand dive for the door, each one seemingly determined not to be last ; and the sill was scarcely cleared before

“ . . . . there rose so wild a yell,  
\* \* \* \* \*  
As all the fiends from Heaven that fell  
Had pealed the banner-cry of Hell ! ”

The teacher settled back in her chair with a long-drawn sigh of relief, remarking that now “she should have about five minutes’ peace”!

Was it *their* fault? Not a bit of it! It would have been as easy, on the first day of school, to teach them what they could do in the way of helping along the discipline, as it was to put the reins into their own hands, and let them drive, pell-mell, into whatever happened to come along! I sympathized heartily with her, for it was neither inability or inefficiency,—only a wretched ignorance of better ways.

The other extreme was instanced in a school where the pupils sat like poor little mummies having the power to roll their eyes, and showing in every lineament of their faces how glad, oh, *how glad!* they would be to have the heavy weight lifted from them, and to get out once more, by hook or by crook, into the bright, free air! *Is it any wonder, think you, that such miserables are tempted to play truant?* All the stepping was done on tiptoe, and it actually seemed as if they didn’t dare to breathe below the third rib! The books were held just so, the poor little feet arranged by line and plummet, all the aching backs at a certain altitude, and *I* don’t know but the order-loving teacher had put clamps on their thinking-apparatus!

How we shrink from such a despotism as this! What the child would become,—*on the supposition that he lives to grow up!*—who has such a daily regimen, it hurts us to think of.

But between these two unhappy extremes lies a medium, by which the discipline that is necessary can be obtained at no expense of comfort or physical inconvenience ; and an intelligent consideration and enforcement of such obligations constitute, to my mind, a very important initiatory to our “Daily Programme.”

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— Rules should not be set before examples. — *Comenius.*

## HISTORY IN PRIMARY SCHOOLS.

BY JOHN J. ANDERSON, PH.D.

## II.

*DISCOVERY OF FLORIDA.*

(A large outline-map of North America should be hung up before the class, and the teacher should point out the places as their names occur in the story. This, be it remembered, is not all that should be done; for, by way of illustration, merely putting the pointer on the island of Porto Rico and informing the class of little folks that "this is Porto Rico," is very poor information, indeed; about as well might the teacher point to an ink-blot that happened to be on the map, and call it Porto Rico. The relative position of Porto Rico must be clearly pointed out; and, by means of questions and answers respecting the direction of the island from St. Domingo, Cuba, Florida, Labrador, and other lands, this relative position will be understood, and the knowledge of the location of the island so acquired by the pupils will prove to be practical and permanent.)

*Teacher.*—Our first lesson was about Columbus and his discovery of America. You may be certain that when Columbus returned to Spain, the news of his wonderful discovery made a great excitement; and soon the excitement spread to Portugal, France, England, Italy, and the other countries of Europe. The event was the greatest among voyages and discoveries that, so far as we know, had ever taken place. A "New World" had been discovered, and was ready to be occupied by men and women of the "Old World."

England sent John Cabot and his son across the ocean, and they discovered the main land at Labrador. (Point to Labrador on the map, etc.) The son, in a second voyage, sailed along the eastern coast of North America. The people of Spain and France, as well as of England, sent ships and men; and soon settlements,—the beginnings of what are now villages, towns, and great cities,—were planted.

Among the men who made the first voyage to the "New World," was one named Amerigo (*Ah-mā-rē'-go*). He, like Columbus, was born in Italy. Amerigo did not see any part of this country in which we live. He never saw any part of North America: he saw only South America. I mention his name, because it was the one from which the name America was derived. You will all agree with me, no doubt, in believing that this great continent should have been called Columbus or Columbia. Poets have done their best to have it called Columbia. We know what the song says about our country: "Hail Columbia, happy land!" Exactly how this western world came to be called America is not quite clear. Some one, who supposed that Amerigo

was entitled to more credit than really belonged to him, suggested that it be named after him, and people soon began to call it America instead of the New World, as they had done at first, or instead of Columbia, as they should have done. But I started to tell you how Florida was discovered.

The Spaniards, under Columbus, as you were informed, discovered the large, as well as many of the small, islands of the West Indies. In a few years settlements were made by the Spaniards on Cuba, Hayti, Porto Rico, and Jamaica. (Let the teacher point to these islands on the map.)

On one of these large islands,—Porto Rico,—lived a wealthy Spaniard by the name of Juan Ponce de Leon. Juan Ponce, as we shall call him, though he is commonly called De Leon, had, without good cause, fought the Indians of Porto Rico, had killed many of them in battle, and those that still lived and had not escaped to the small islands were made slaves. Juan Ponce had become rich, and was growing old. Just then, one of the Indian slaves told him that on one of the islands far away to the northwest, plenty of gold could be found, and at the same place there was a wonderful fountain. The Indian, in describing the fountain, said that if any old person would go into it and wash himself with its waters, he would immediately become a young person again. The Indian further stated that a party of Indians had gone to the fountain many years before, and, as they had never returned, they were, without doubt, living in that happy land, all of them young and all happy. This story was afterward told to Juan Ponce by other Indians, for they all believed it; and it was told so often, and with so much sincerity, that he too finally believed it to be true. The fact is, he wanted to believe it; for, as I said before, he was growing old, and he wanted the wrinkles to be taken out of his face, his teeth to be new, and his gray hair to be black again. Besides, he thought of the glory it would give him to make known to the world this magic pool.

At last he fitted out three ships, and employed men to work them, for he was determined to find the land of gold and the wonderful "fountain of youth." The vessels sailed from Porto Rico, Juan Ponce being in command. This took place about twenty years after Columbus had discovered the island. Exactly how many and what islands Juan Ponce visited is not known. We know, however, that he landed on the island of San Salvador, the one that Columbus first discovered. He also landed on other islands, and at every one inquired for the fountain. We can believe that he tasted of the waters of many springs, and bathed in the waters of many; still, so long as he did not get to be a young man again, he kept going from island to island. In this way he

continued his efforts, till one Sunday,—it was Easter Sunday,—he came to a large country which he thought was a great island. Its trees were full of blossoms, and millions of flowers covered the ground.

The occasion was one to make Juan Ponce and his men very happy. The day was clear, the air balmy, and as the fragrance of the blossoms and flowers was wafted to the happy Spaniards, they, no doubt, believed they had at last found the fairy island. To the new-found land Juan Ponce gave the name of Florida, and so it has been called ever since. It was so named because it was discovered on Easter Sunday. In the Spanish language Easter Sunday is called *Pascua Florida* (*flo-ré-dah*); so that Juan Ponce named the country Florida, spelling the word just as we do, but, as you see, pronouncing it differently. It may interest you to know that the word *florida* means flowery; and hence, it may be said, there were two reasons for calling the country by that beautiful name.

Juan Ponce landed, but found not the fountain. He sailed along the coast, going to the southern point of Florida. At last, weary of the search, he left the coast to return to Porto Rico; and, sailing eastward, was soon among the islands north of Cuba. Again was he tempted, weary as he was, to search for the wonderful fountain. Did he find it? Can any one of you tell me why he did not?

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## ARITHMETIC.

BY EDWARD OLNEY.

### I

#### *WHY STUDY ARITHMETIC IN OUR COMMON SCHOOLS?*

It seems appropriate to commence a series of articles upon *Methods of Teaching Arithmetic*, with an inquiry concerning the ends to be sought by such teaching. Our methods will be determined, in large measure, by the end proposed.

Doubtless the common answer to the question at the head of this article would be, "For its practical uses in the common affairs of life." But this answer, though thought to be perfectly explicit, is in reality exceedingly vague. Is it meant that the every-day life of the great majority of those who complete their school-training in our primary and intermediate schools is likely to make a draft upon their knowledge of Arithmetic, which requires that they devote to this study one-third of

the time spent in school? Pray, how much of Arithmetic do such people,—those in the lower and middle stations of life, the average man or woman,—really use in the practical affairs of their daily life? Aside from the applications of the fundamental rules, including a knowledge of the elements of common fractions, to ordinary trade or barter, such people have very little occasion to use Arithmetic in their practical affairs. Rarely do they have occasion to compute interest; probably not one in fifty ever has occasion to use such processes as Evolution, or any of the cases in Per Centage which require the most time in the learning, and none have use for the methods of Alligation, Equation of Payments, General Average, etc. Is it then true that the knowledge of Arithmetic gained in our schools,—we mean the ability to solve problems,—is of such immense relative importance?

There can be no question as to the great practical importance of ability to add, subtract, multiply, and divide with facility and accuracy, and to perform these operations where the simpler forms of common fractions are involved. But when we pass beyond a good practical knowledge of these processes, as used in ordinary barter, the practical uses of the processes of Arithmetic, for the mass of our pupils, diminish rapidly. How many times during his life has the reader had occasion, in any practical matter, to perform an operation as complicated as  $\frac{4\frac{5}{8}}{\frac{3}{4}} \times 2\frac{1}{2}$ ? How often has he had occasion to extract the cube-root, or even the square-root?—how often to compute the interest on a note upon which partial payments have been made?—how often to solve a problem in common Discount, Equation of Payments, or in Proportion? Are such problems of daily occurrence? Nay, nay: so rare are the occasions upon which the great majority of our pupils will have need to use these processes in practical life, that it is simply out of the question that they should be able to retain a knowledge of the process till the time comes for its application.

But, what if these statements are true? Does it follow that we should reduce our study of Arithmetic in the common schools to the practical minimum above indicated? Yes,—No. Yes, if the primary purpose and *method* be to give a knowledge of the processes of Arithmetic; No, if the primary purpose and method be to make this study serve the ends of a mental gymnastic, which it may be made to serve if properly used.

All will readily recognize three ends which may be secured by the study of Arithmetic: First, ability to solve problems with facility and accuracy; second, ability to discuss the principles which underlie these processes; third, ability to give, in good language, a clear and connected statement of the reasoning in any case,—a good demonstration of the solution. We state these three things in the order which we suppose is

popularly conceived to be that of relative importance. Most people, teachers included, would no doubt say that, if but one of these three ends can be secured in school, by all means secure the first. If then some insight into the underlying principles can be obtained, it is well ; but, as to ability to give, in good connected form, in precise and appropriate language, the demonstrations of such solutions, the exposition of such principles,—this is an accomplishment, merely, which may be well enough for the few,—possibly for teachers,—but is scarcely desirable, and certainly not practicable for the masses. Indeed, what does the order of proceeding in most (shall we say “most”?) of our schools imply? With what are pupils mainly busied? Is it not in the solution of problems? See that class coming into the recitation-room, with slates covered with numerical operations which must have kept the fingers busy through every moment of the time which could have been used in preparing the lesson. The mechanical work is all that the pupils have had time to do ; and it is all that they were expected to do. Oh, says the teacher, “I try to have my pupils understand the reasons. I go over all the principles, and explain them thoroughly, before the pupils are required to solve the problems.” Ah, indeed ! This statement reveals exactly what we have said. *You explain ; they perform. You think ; they act.* Their’s is the mechanical, your’s is the intellectual ; and as to training them to talk well upon the subject, you did not think to mention it, even.

All this is based upon the mischievous misconception of the immense practical importance of ability to “do sums” in Arithmetic. Now, we venture to assert,—for we know it is true,—that if by practical importance is meant that which will stand the pupil in hand most frequently and most serviceably in after-life, this common estimate should be exactly reversed. As a means to success in ordinary life, ability to put the thoughts we have in good shape to impress others, is of more value than any great stock of profound thought ; and either ability to think or to talk is far more serviceable than ability to “do sums.” It may not sound well to say it, but it is nevertheless true, that the really good talker has the advantage, in ordinary life, over the really good thinker who can not talk well ; while mere ability to solve mathematical problems with rapidity and accuracy is quite consistent with the most abject practical imbecility.

If these things are so,—and it would seem that no one could question them,—what should be done with the study of Arithmetic in our common schools? Shall we restrict its range to such limits as the practical importance of its processes demands, and thus save fully one-half the time now devoted to this study to other really practical matters? or may the study be so pursued to meet the really practical ends of training one to

think and talk? We are not of those who think that mathematical studies have any special adaptation to train the mind in practical reasoning,—at least we do not consider them preëminently adapted to this end. Sound philosophy and history are against this view. Men most eminent in mathematical attainment, and with the largest ability for this kind of investigation, have yet been utterly unable to cope with practical affairs; while men of soundest judgment and keenest sagacity in the pursuits of life are as often destitute of any special knowledge or ability in mathematical subjects as otherwise. Nevertheless, these studies, if properly pursued, are specially,—we will venture to say preëminently,—adapted to cultivate, in the immature, certain habits of mind which are of the first practical value. Of these we name the temper of mind which rests satisfied only with clear and distinct perceptions, which covets exact truth, which will not take sound for sense, which knows what demonstration is, and which seeks in utterance to give perspicuous, condensed, and forcible expression to such thought. For the cultivation of this spirit, habit, or temper of mind, mathematical studies are specially adapted, if properly pursued. The concepts are perfectly well defined, the current of thought is never doubtful, and the language may always be perspicuous. Moreover, the concepts and their elementary relations are such as can be grasped by the youngest; the relations growing more and more recondite by an almost imperceptible gradation, till the profoundest capabilities of the trained mind are taxed to the utmost. Now these are exactly the requisites for a mental gymnastic to train the mind into such habits as we have indicated above.

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#### GOOD RULES FOR TEACHERS.

1. Set a good example in all things.
2. Never overlook a fault.
3. Never correct a child in anger.
4. Never attempt to teach what you do not know thoroughly.
5. Try to quicken the minds of dull pupils.
6. Teach the children to be neat and cleanly in habits.
7. Take every opportunity to teach moral lessons.
8. Let love be the regulating law of the school-room.
9. Seek for constant self-improvement.
10. Remember the example of our Lord, and His love for children.

## OUR NOTE-BOOK.

It is the crown of glory of our faith that it admits of differences of opinion in matters of belief, with a perfect harmony of action. This is one of the good things in our profession as teachers, and nowhere in the wide world does individualism so strongly assert itself. In fact the teacher who is true to himself is the only true teacher, and hence it follows that every person, to become a good teacher must have, cherish, and exercise views peculiar to himself in matters relating to methods as well as principles. Exact uniformity begets dependence. The primary teacher who works in a certain way because Miss A has been successful in that particular method, will, two to one, fail. What one can do, another cannot. Hence our advice is, have a method of your own and teach it, and in all things be able to give a reason, if it is not the best, for the faith that is in you.

We were glad to receive the following neatly-written protesting postal, the other day :

Did the person who wrote the article on whispering, in the November number of the PRIMARY TEACHER, ever *teach* from *forty to sixty children*? Over seven years experience in the primary department leads me to think that the most *successful* and *pleasant* school would be conducted on quite a different plan. If whispering be thus allowed, it must require *wonderful* tact and *knowledge* to *know* that each little urchin keeps within prescribed limit.

Rockford, Ill., Dec. 5, 1877.

M. E. B.

"Wonderful tact and knowledge" is just what our primary teachers must have, to succeed.

Talk with your children out of school-hours, about familiar things. See what their plans of life are. Little folks have hopes and purposes. See if you can get a more funny answer than this one of the little darkey: A teacher in a colored school in the Southern States, asked a tiny darkey what he studied for, and what was his object in attending school. Hesitating for a moment or two, the little fellow answered, "To git offis."

We noticed this paragraph, the other day: "The training of the children of the Crown Princess of Prussia is of almost military strictness. They have to rise early, and to retire to bed in good time. During the day they have punctually to perform their duties, and to keep strictly the time allotted to the various branches of study and recreation. The princes and princesses breakfast at eight with their parents, and the time between ten in the morning and five in the afternoon is devoted to their lessons, with one hour for dinner *en famille*. Accomplishments, such as riding, dancing, skating, etc., receive the same attention as art and science. Their meals consist of simple dishes, of which they have their choice, without, however, being permitted to ask for a substitute if what is placed on the table happens not to suit their taste. Between meal-times they are not allowed to eat or even drink anything, in order to make abstemiousness a habit with them. The Crown Princess makes it a rule to place only inexpensive toys in the hands of her children



and everything else in her household is arranged in the same spirit. The princesses have to dress themselves without the help of a chambermaid."

We may not have children of royal blood under our care, but they are all children of a Heavenly Father, who demands of us the most constant, watchful care.

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We expected to hear from our friends with reference to Mrs. Hopkins' article in our November number, and here is reply No. 1 :

*Editor of Primary Teacher :*

NEWPORT, R. I., DEC. 11, 1877.

Let me say, unasked, how much pleased I am with the PRIMARY TEACHER. The paper by Mrs. Hopkins, in the November number, entitled "A Year's Experiment," is worth the price of the volume to any thoughtful teacher or mother.

Very truly yours, THOS. WENTWORTH HIGGINSON.

And here is its opposite, in letter No. 2 :

*Editor of Primary Teacher :*

FLORENCE, MASS., DEC. 10, 1877.

The New-Bedford article, in the November number of the PRIMARY TEACHER, sent to me last week, is a fearful comment, to thoughtful minds, upon the present public-school system, and ought to be sent far and wide, to let people see what is the standard our leading educators set up for our ten-year-old babies.

You know,—and so must everybody who thinks,—that if all was accomplished in Mrs. Hopkins' school that she describes, there was a forced growth. No child of ten years ought to memorize enough to remember the leading events in our country for the last two hundred years; and to comprehend their significance is simply impossible. Several other studies,—according to the statement,—quite as unreasonable, were given to the children, besides French, German, Drawing, Zoölogy, Botany, Fables, etc.

If *one* of her children did what she says they all did, that one was a victim; and if she can go on for five years in the same line, and the child lives, he or she will be wiser in book-knowledge, at the end of that time, than he will ever be after that, for his or her possibilities for a *developed* maturity will be entirely buried. I think it would be just as reasonable for her to state gravely, that she had given a six-months-old baby, for dinner, a pound of beef-steak, a small cabbage, and several onions, with the idea that the baby was getting an exceptionally vigorous growth upon such diet, as to give the list of studies "absorbed," or swallowed, mentally by that class.

I only wish I could believe that she dreamed, and was telling her dream for fun; or that she intended to give the age of her children as fifteen instead of ten. While such precocity and cramming are held up for us to copy and admire, where is the hope for *development* and originality?

MRS. A. K. ALDRICH.

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And here is another postal, from an old and experienced teacher, in which the spelling and composition are truly original :

ple's get me A chance to teach an infant Chooll my Age 56 had the care of children 30 years rite the prise A week direct to Hannah C Richardson pleas sir town strong county franklin st Maine

THE  
PRIMARY TEACHER.

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WHAT THE CHILDREN'S QUESTION SUGGESTED.\*

BY MRS. KATE H. KNOTT.

The children came home from school, singing a verse of a new song which they had just learned. The tune was that old and familiar one, "Johnny so long at the fair." The words were new, and ran thus :

"They care for their houses, they care for their dollars,  
They care for their laces, and fancy fine collars ;  
But little, we think, do they care for the scholars,  
Because they don't visit the school.  
Oh, dear, what can the matter be,  
Dear, dear, what can the matter be,  
Oh, dear, what can the matter be,  
Parents don't visit the school?"

I listened with rapt attention, for I take great delight in the musical talent that my boys are developing. So much was my attention taken up with the singing, that I forgot the twins, whom, after much difficulty, I had succeeded in getting to sleep. The babies awoke, crying ; and they appeared to be frightened. I told the children to stop singing, but they sang the louder ; one of them, however, stopped long enough to explain that the music-teacher told them to sing that song to their parents till they became so sick of it that they would visit the school.

The twins screamed fearfully. The noise was so much that I could not use moral suasion,—I have brought my children up on moral suasion and ginger-bread. I again told them to stop singing. One of them said, "Mamma, you told us to mind the teacher, and the teacher told us to sing," and they sang louder and louder, and the twins screamed harder and harder.

Their father came in. He leaves the government of the children with me. I told him to divide a card of ginger-bread among the boys.

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\* Inscribed to Miss M. E. Kingsley, teacher of Singing in schools of Westfield, Mass.

While he was dividing the ginger-bread, I succeeded in stilling the twins. In the lull which followed, my husband quoted the precepts of Solomon,— he is always quoting Solomon to me. I told him that Solomon had gone out of fashion ; that I read, the other day, in one of the papers, that if Solomon had lived under our dispensation, instead of under the Jewish, he would have forfeited his church relation. I do not know whether this is true or not, but I do know that if Solomon had charge of our school, and should use the rod on my faultless boys, I would report to the committee, and Solomon would forfeit his school relation. I don't believe in Solomon : I believe in moral suasion and ginger-bread.

My husband went off, saying he wished that moral suasion had died with that cherished darling, the self-reporting system. I am neither sensitive nor imaginative, but I can not help weeping when I think of what the result might be should Solomon occupy the relation of teacher to my boys.

I will take the twins, to-morrow, and visit the school. I will please my children. I can get along as well with the babies in school as at home, and it will amuse the twins to see so many children.

My husband has returned, with some verses which he has written. He says that if I should send them to the teachers, they would excuse me and the twins from visiting the school.

#### WHY WE DON'T VISIT THE SCHOOL.

##### I.

Oh ! how can we take there our washing and baking,  
Our ironing, our mending, and all our painstaking ?  
For you it would trouble and torment be making,  
To carry such work into school.

##### II.

Machines, we can't take them though they may be Singers,—  
Then what could we do with our boilers and wringers,  
And what with the babies, those constant close-clingers,  
If we should take them into school ?

##### III.

We can't take our stockings for darning and darning ;  
We can't take our gossip for yarnning and yarnning ;  
Be sure, if we could, you should see us some morning,—  
We'd spend all the day in the school.

##### IV.

We leave now these thoughts,—there are better thoughts in us.  
Although you may think us such poor wretched sinners,  
Devoted to fashion, and gossip, and dinners,  
We promise to visit the school.

V.

We live near the earth, but we'll try to look higher;  
For though we do grovel, we also aspire.  
We'll send you a spark that shall kindle the fire  
Of sympathy with you in school.

VI.

That the cents and the dollars don't pay you, we know,  
So we, in your favor, our influence throw;  
Be it little, much it shall all go to show  
Our sympathy with you in school.

VII.

We care for our teachers, and now we confess it;  
For though they are Yankees, pray how can they guess it,  
If never by word or by act we express it,  
Our sympathy with them in school?

VIII.

Repenting, we sorrow o'er seeming transgression;  
In deeds of atonement please find its expression;  
We pray for, we love you,—excuse the confession,—  
May blessings attend you in school.

IX.

The miser has power of the gold he is holding;  
The potter has power of the clay he is moulding;  
The teacher has power of the mind he's unfolding,  
His work does not end with the school.

X.

O parents and teachers, co-artists together!  
O painters of pictures that last on forever!  
The blessed hereafter shall bring regret never  
For work nobly done in life's school.

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— The teacher should create an interest in study, incite curiosity, promote inquiry, prompt investigation, inspire self-confidence, give hints, make suggestions, and tempt pupils on to try their strength and test their skill.—*Wickersham.*

— Human perfection is the grand aim of all well-directed education: the teacher should have ever present with him the ideal man whose perfection he would realize in the children committed to his care, as the sculptor would realize the pure forms of his imagination on the rough marble that lies unchiseled before him.—*J. P. Wickersham.*

## THE WRITING - CLASS.

BY J. W. PAYSON.

## IV.

"How can I excite enthusiasm in the writing-exercise?" is a question often asked by teachers. In my experience, I have awakened the most enthusiasm in a class, especially of primary pupils, where the matter is a novelty, by throwing the children upon their own resources. I first explain and illustrate the simple elements and principles which enter into the construction of a letter, and then require the scholars to direct me how to make it; thus teaching them to see, to compare, and to criticise. Nothing pleases children more than to communicate their knowledge. Pride is here, which, if properly encouraged, is a strong incentive to progress. Let me give you a practical example.

## THE LESSON.



I first make small *u* on the board, and call the attention of the class to the general form of the letter,—that it is like double *i* without the dots; that it has sharp angles at top, and short turns at base. From their previous drill, they easily recognize the different lines which compose the letter,—the three right-curves, and the two straight lines, with the short turns at base. I tell them that these simple parts of the letter are elements. I fully illustrate the lines, pointing out that the right-curves extend from base to top; that the straight lines extend from top nearly to base; that the short bends or turns begin a little above, and end at base; that if the straight line should run clear to base, there would be no room left for the turn; that if the turn was left out, and the straight line carried to base, there would be a point, the same as at top. I then draw the main line with the short turn at base, united to the right-curve, and show them a compound part of the letter. This, I tell them, is called the first principle. Next, they find a second compound part like the first, which they readily name the first principle. I then illustrate, by means of longer straight lines, the slant of the main lines, and that of the curves, and incite comparison. The points of connection at top are noted, and they are led to see how the right-curve and straight line form a sharp upper-angle; also that the short turn at base connects the straight line with the right-curve.

"Now children" (erasing the letter), "can you tell me how to make small *u*?" "Yes," unanimously. "Well, what is the first line?" All answer, "A curved line." "Like this?" making a wrong curve. All hands are up in an instant, and a universal "No" is responded.

Here you observe the dawn of criticism. The children are all alive at the idea that they can criticise their teacher. "Why is it not right?" "It curves the wrong way." "How should it curve?" "To the right." "Oh! it is the right-curve, is it?" "Yes." "Well, when I ask what the first line of *u* is, what should you say?" "The right curve." "All right; now we have started," making the right-curve on the board, not slanting rightly. All the hands are moving excitedly, and the children almost jump from their seats. "What is the matter now?" "It don't slant right." "Is this right?" making it the right slant. A satisfied "Yes." "What is the next line in *u*?" "A straight line." "Like this?" making it vertical. An enthusiastic "No! it don't slant." "Then it must be a slanting straight line." "Yes." "Like this?" making it to coincide with the curved line, part way down. A perfect storm of "No!" "Why is it not right now?" "It should not touch the other line." "At no place?" "Only at the top." "Then it must not slant like the curved line?" "No." "Is this right?" "Yes;" and calm is restored.

"Shall I carry the straight line clear to base?" "No." "Why not?" "Because you must leave room for the turn." "What is the next line?" All answer, "A turn." "Like this?" making it too broad. A great clamor of "No." "Don't get excited, children; tell me how it should be made." All answer, "It should turn shorter." "Is this right?" "It is." "Are you sure there is a turn at base?" "Yes; yes." "Can you see the turn?" "We can." "What is a turn?" "A short bend in a letter." "Well, isn't the turn part of the next line?" "No." "Why not, my young critics?" "Because the turn ends at base, and the next line begins at base." "If you should leave out the turn, and make the straight line as far as base, what would you have?" "A point." "I am glad you all know the turn."

"Where does the turn begin?" "A very little above the base-line." "Where does the turn end?" "Just at the base-line." "What is the next line, little teachers?" "A right-curve." "Like this?" A general "No." "Why not?" "It don't slant right." "How should it slant?" "Like the first." "Then the last part of *u* is like the first?" An eager "Yes." "What lines slant alike in *u*?" "The straight lines have one slant, and the right curves have another." "What are the parts of small *u*?" "The right-curve and first principle twice." "How many kinds of lines are there in small *u*?" "Three." "Name them, in concert." "Straight line, lower turn, right-curve." "What do you call these taken separately?" "Elements." "What are elements?" "The simplest parts of letters." "What do you call the straight line, lower turn, and right-curve when combined?" "The first principle." "What are principles?" "Compound parts of letters." "What other letter is

made up from the same parts as *u*?" "Small *i*." "How does it differ from *u*?" "It has the first principle only once, and a dot."

*Note.* You see, Teacher, that your pupils are thoroughly enthusiastic over the fact that they know the letter in all its parts, and can tell me how to make it. The analysis of these alphabetic signs can be made an intellectual recreation to the youngest writers, while the synthesis of the letters from elements and principles appeals to the constructive faculty common to childhood. Even the earliest practice on lines, elements, and compound forms can be made exceedingly interesting when the child sees that he is truly working on a part of some letter. Real work delights children. Teach your fresh, young pupils how to build up the letter from its primary parts. You can have a class of little architects at work; first, designing the letter in the mind, then trying with unskilled but pliant fingers to execute the plan. Let pupils begin practice with the short, horizontal, straight line, as this requires no finger-movement, and allows them to study pen-holding, and simple forearm-movement. Then take up in order, slanted straight lines, right and left curves, angular combinations at top and base, followed by the first four principles, or common compound parts of the thirteen short letters, supplementing each principle with practice on its corresponding group of letters. The first irregular and uncertain steps of the pupil are best guided by tracing-copies. Let the children trace with pen or pencil, following closely each line of the copy. The results of enthusiastic effort on the plan of simple and scientific development are wonderful.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### III

#### *WASTING POWER.*

In this paper I wish to suggest to my friends, the primary teachers, a few of the many ways in which they are liable to lay out their strength needlessly, and so unjustifiably. Being in the conduct of their schools subject to "cast-iron regulations," as significantly described by a State-superintendent, there is the greater necessity that in the ordering of their personal habits, good sense and sound judgment should be used. *Used*, I say,—not simply had in possession. Many a girl has an abundant fund of sense and judgment, to whom it has never occurred that she might set these to work in her own behalf. Let our young women teachers rouse themselves, not specially to the improving of their minds, for in this they are likely to be sufficiently alert, but to the saving of their bodies.

## SEWING.

You should not do it. O, I know you think you *must*. But think again, and think wisely. You plan to take up all the leisure moments of your Saturdays in keeping your wardrobe in repair. Saturday should be a day for the repair of your tired nerves, the restoration of your depleted brains. There is nothing particularly recuperative or enlivening to a weary woman, in sitting down to darn her stockings, or sew on her torn off buttons. All the magnetism she has left goes out through her needle-point. 'Tis true her purse is low, and she can ill afford to hire her mending done; still she can less afford to draw on her low fund of vital force. Ten or twenty cents a week paid to some poor woman needing work, will suffice to keep her clothing all snug, and will secure to her two hours of complete abandon to rest.

"But where is the twenty, or even ten cents a week to come from?" Most girls can manage to appropriate that amount, by the relinquishment of some little unessential thing,—a ribbon or a pair of gloves, or even by self-denial of their benevolence in sending a diminished sum to the heathen in foreign lands.

Another view to be taken is, that one may exalt actual stinginess, shown in saving a few cents by darning stockings, into a virtue, by calling it laudable industry; whereas industry is no virtue when it is wasteful of life.

When vacation comes there is to be reinforcement of the wardrobe, and the teacher is to make her own garments. You should not do it. Better come to the end of your vacation refreshed and invigorated, and with one good dress less, or if need be, wearing your old cloak and your old shoes, than to be ever so completely furnished clothes-wise, and yourself worried and worn-out in their making. Make every old garment go as far as possible, and thus save some of the money intended for buying new ones, and with it hire your sewing done. Depend upon it, my dear teacher, to you, hiring sewing done is, like honesty, the best policy.

## HURRYING.

One of the things most wasteful of strength, is to get in a hurry, and particularly to let the spirit of hurry get into you. By all means do not eat hurriedly, and then do not allow yourself to make haste to school immediately after eating. Sacrifice much, rather than be compelled to take your meals at such times as forbid you to go deliberately to your work. At no time take hurried exercise, and *do not run up-stairs*. To be sure, every half-minute counts, and duties are pressing, and you cannot stop to think, and it does not hurt you one bit to run up!

I pray you, do stop and think. It may not hurt you consciously to



run up a flight of stairs half-a-dozen times a day. Nevertheless, to a brain-worker, man or woman, running up-stairs is a wasteful habit. You may feel no ill effect this year, nor next. If you only care to make provision for this year and next, regardless of future consequences, why run up-stairs all you please. But the habit will tell ultimately in decrease of power of endurance. So you may as well, first as last,—yes, far better first than last, take yourself in hand in this respect. Herein is fine opportunity for self-discipline,—subjecting the body to control of an enlightened will. Settle it on principle that, however great the pressure, you are to have time to walk up-stairs. Then when the pressure comes, instead of rushing up by impulse, hold yourself steady and go up by judgment and conscience. Thus gradually you will master yourself, which is better than to conquer a kingdom.

#### PHYSICAL EXERCISE.

Do not take it to your exhaustion, instead of to your recuperation. Long walks and rapid walking are contra-indicated by close mental application. Life in the open air is very desirable, and the more the teacher can get of it the better. Happy is she who can have habitual carriage or sleigh-riding, winter and summer. A ride once or twice a week would be of very great benefit. In mild weather one can sit out of doors and breathe pure air. In all seasons the house can be well ventilated (if there is provision for it), and change of air secured by short, leisurely walks. But all severe exertion, either for air, for exercise, or for amusement, should be avoided.

*"Our Home," Dansville, N. Y.*

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#### THE DULL TEACHER.

"But," said the king, "are pupils all the same,  
Do various minds not various methods claim?  
Pearls are not always found upon the shore,  
And gold is oft extracted from the ore;  
And he who gems from terra would procure,  
Must not expect to find them bright and pure.  
What different methods, too, the gold assay,  
And diamonds' lustre to your gaze display!  
Thus should the teacher on each different boy  
A different method patiently employ;  
Minds he should know, from various methods choose  
That which is proper, and with patience use.  
Then might he see, and hail without surprise,  
The stupid boy becoming learned and wise.  
'Tis they whose 'art with all is just the same'  
More often than their pupils are to 'blame.'  
Revolve this thought in your pedantic skull:  
'The pupil, through the teacher, oft is dull.'"

R. W. DANE.

## ARITHMETIC.

BY EDWARD OLNEY.

## II

## WHY STUDY ARITHMETIC IN OUR COMMON SCHOOLS?

In a previous article we discussed the requisites for a mental gymnastic to train the mind into such habits as we there indicated.

But can it be done?—that is, can Arithmetic be so taught from the outset, and through the entire course, that these ends shall be served? The fact should not be disguised, that both in this country and in England a large portion of teachers have concluded that, although Geometry is well adapted to the purposes of mental training, Arithmetic and Algebra possess very little disciplinary power, and that the best we can do with them is to teach their facts and processes for their own sakes. If such is the case, the sooner Algebra is thrown out of our primary schools, and Arithmetic reduced to the minimum indicated in the first part of this article, the better. But how happens it that there is such a broad difference between the disciplinary power of the science of number and the science of form? It would seem that sciences so intimately related in their subject-matter, and in their processes, as, indeed, to be but departments of one and the same science, could scarcely be so opposite in their influence on the mind. *A priori* it would seem that the difference must lie in our methods of using them, rather than in the methods of presentation.

Let us see if this *a priori* judgment is not justified by examination. Has any Euclid ever put our science of number into such logical and systematic form as did the immortal Greek our science of Geometry? Are definitions, theorems, and problems as rigorously classified, and as systematically arranged, and is each succeeding step made to rest as securely on a proceeding in our science of number as in our science of form? Are the necessary and the conventional as carefully distinguished? Are proposition and demonstration as closely and inevitably associated in the former as in the latter? Have the methods of demonstration received an equal share of attention in both, and have the demonstrations of all fundamental theorems in Arithmetic and Algebra been as carefully studied and as choicely phrased as have those of Geometry? Or, is it true that in one case the spirit and method of treatment have aimed solely at securing facility in practical operations, while in the other the scientific,—the logical,—method has been brought to a state of perfection never reached in the presentation of any other subject?—

and have not the methods of the class-room conformed to the spirit and method of the text-books? For example, what would be thought of a treatise on Geometry which should introduce complex theorems or problems, before the elementary propositions upon which they were based had been given, and even in many cases without giving these elementary principles at all? Yet this is frequently,—habitually,—done in our Arithmetics and Algebras. Thus the general problem in simple multiplication is, “To multiply a number represented by several digits by another represented by several.”

The elements of this problem are: 1. “One number may be multiplied by another by multiplying it by the parts of the multiplier and adding the products together”; as, 7 times 13 is 4 times 13 + 3 times 13. 2. “A number may be multiplied by multiplying its parts and taking their sum”; as, 7 times 13 is 7 times 5 + 7 times 8. 3. “We may multiply by a composite number by multiplying successively by its factors”; as, 15 times 37 is 5 times 3 times 37. 4. “To multiply by 10, 100, 1000, or 1 with any number of 0’s at the right, annex as many 0’s to the right of the multiplicand as there are in the multiplier, or remove each digit as many places to the left.”

But these principles are usually not given at all, or given only after the general problem has been learned. Of course, such an arrangement breaks down all possibility of logical exposition.

Incidentally, we remark that the presentation of these propositions at the outset is exactly what is needed in order that the pupil become fully acquainted with what is meant by multiplication. Until the child knows that 7 times anything is the same as 5 times the same thing added to 2 times it, or 4 times added to 3 times, etc., he has not fully perceived the idea of multiplication. And so each of the other propositions is of value for its own sake, at the very outset, as giving that apprehension of the notion of multiplying which the pupil needs, as well as for use as fundamental to the general problem. With these principles antecedently stated and sufficiently illustrated, there can be no more difficulty in giving a clear and orderly exposition of the process of multiplication than there is of giving such a demonstration of any proposition in Geometry.

Finally, however, we are met with the sage remark that the logical faculty is not sufficiently developed in the child to enable it to pursue the study in this manner. The answer to this, if it were true, would be, then the child is not old enough to study Arithmetic. But it is not a valid objection. The fact is, that the child’s mind develops all its faculties from the very first, only some are in advance of others; and the chief ground upon which we claim a place for Arithmetic among the earliest of the child’s studies, is that it calls forth the mental faculties

in their natural order. Thus it appeals largely to observation at the start, but not to the exclusion of the reasoning faculty ; and as it proceeds, larger and larger drafts are made upon the latter. Any careful analysis will show that the demands which this subject, at its various stages, makes upon the logical faculty, in order to reach such a rational study as we commend; are by no means in advance of the ability of the child, and are admirably graded to his unfolding and developing powers. It is to justify and illustrate this view that this series of articles is undertaken.

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## PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

### *I. — INTRODUCTORY.*

“ Then wherefore, wherefore were they made,  
All dyed in rainbow light,  
All fashioned with supremest grace,  
Upspringing day and night ? ”

There is no school-going child too young to interest in a flower. Indeed a child's interest can not be dated ; it is inborn and inherent. I used to watch a little group of nurses and babies last summer, whose walk was almost daily by a country way, whence an escape of yellow garden-lilies had strayed to make a brave, bright array of bloom against the road-side ; and here it was amusing to see the small cavalcade invariably brought to a stand-still, while the eager little three-and-four-year olds, who ruled it, trotted to snatch the gay lilies and long, lance-like leaves. Their admiration and enjoyment never wearied, young as they were, for we are born to love these most pure and beautiful gifts, fresh from the hand that makes each a miracle of delight for every day of life in the world they bless.

So, as we have seen, does the heart of a child turn to a flower ; and it is given the gentle teacher to cherish and direct this predilection, happily, usefully, wisely, as a means of education. Please do not say this comes not within the primary teacher's province, for I assure you just here, while the child's heart and mind are most tender, ductile, and happy, it is yours to influence and to teach him, in countless directions, by ways and means all your own, and which shall make him remember his young school-life and teacher, ardently, all his days.

The good law beneficently rules that in blessing, we, too, are blest ;

and this primal pursuit of plants with the little folks will be found no exception. Simple as we may make it, it will bring the world of flowers to our very door. We may choose a little flower-lesson where we will, and it shall always transport us to fresh air and sunny skies, amid green leaves. or by the running brook, over the mountain, or in the valley or the dale, refreshing a wearied organization with fragrant, pleasant associations, even while the feet may not wander; bringing back delightful memories of nature, places, books, and lessons we have learned in other happy days, while the mind has leave to stray for a little from routine and method, scoring relentlessly their small tracks in the daily grind, and gain a new impulse and spirit by looking to sweet nature with the children.

In these bits of lessons, while the teacher is guide and instructor, it is best to allow the little ones to take as active a part as possible. Permit them to choose, and if they can, to bring the plant or flower to be examined and talked over. This might be a special reward for good scholarship in some direction. Let the one who brings it tell where it grew, especially if a wild flower, and let others contribute some observed fact they may have remembered about its growth. You will find it surprising how much children, country children especially, already know about flowers. Get their common names for the flowers among themselves; some will be funny enough to give you a good laugh now, and them, too, by and by, as they learn the true names. Get their ideas of color, form, fragrance, size, height, proportion, use, cultivation, even. This is not absurd. For in all these directions there is room for many and many a teaching, and setting right; a commencement of the foundation that shall lead them later to the science of botany in earnest, many of them, for the love of it; and for those who can go no farther than you have led them, reason for blessing your steps with them, so far as you could go.

I purpose following this introduction with a series of little lessons, which I hope may be found somewhat useful and pleasant, as indicating and partially illustrating, what I have attempted to advise. We shall see that it may be a practical subject with little minds, for who is so eminently practical at once, and so chimerical, and wonder-loving, as the small individual, yclept a primary scholar? We shall have all the flower-boxes and window shelves, and improvised jardinieres, and tumbler-gardens, and hanging architecture we can devise, variously elaborated and improved (?) upon by our army of young 'prentice hands; and the practical gardeners, candidates for promotion, will be as many. Probably it will be found there is no scholar who has not the love of the soil, and the leaf, and the blossom, within him, however stunted or blighted, or unfortunate may have been his own young life.

There can be no purer, sweeter, safer teaching, from its smallest hints to its best inculcations. A child naturally believes God made the flower because of its very perfection of loveliness ; and when he begins to understand how much many flowers and plants are to his own existence, his love and wonder will not decrease. It is not too childish a study for the little man, and it is beautiful enough to satisfy the dearest little maiden, the flower of all your flock. From bud to fruit, from leaf to tree, we may range, and no month finds us without a specimen.

We shall see all the world widen before us, even by these simplest little talks ; for we cannot try to trace the relations of a plant, however simply, without observing much besides that is instructive ; and these small grains of knowledge, so pleasantly sown in our little lessons shall be the seed-thought for a boundless field of inquiry.

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## DAILY PROGRAMME FOR A PRIMARY SCHOOL.

BY MARY P. COLBURN.

### III.

The conditions advocated previously being all attended to, we are ready for the exercises of the school-room itself.

It being emphatically true, that the cultivation of a sense of moral obligation in any individual, or any body of individuals, tends towards its successful governing, the school, of course, comes into the category. With all the dissenting and warring elements which pour towards one focus from such a variety of directions, the moral influence which can be brought to bear upon its members is the great lever for equalizing and tempering things. Once bring your pupils to a sense of what each owes his neighbor, in the way of kindness, and truth, and honesty ; once teach him, though crudely, how important each one of these attributes is,—and the thorns are picked away insensibly.

But don't think that a law laid down a single time is going to do the business,—not a bit of it. The impression is only made by a daily reiteration for years ! For instance, should you simply say " Don't lie," " Don't steal," " Don't swear," and a whole host of other " don'ts," which are about as meaningless to them as so much Greek, unless explained and dwelt upon, you are doing nothing by way of enforcing any ; it is no *lesson* at all.


But bring your little fellows to an attitude of thought,—make them

understand something of their duty towards each other; point them to a Higher Power, whose attributes are what you wish them to practice somewhat; let them see what they can do in the way of helping,—and they will grow to understand what you mean, even if you never tell them.


Little hymns help, ever so much, towards inducing the spirit upon which to build up a sense of this moral obligation, and without inculcating a single doctrine, or expatiating upon a single article of any creed, you may teach them not to lie, or steal, or swear, simply by putting the words into their mouths, and, what is more, the sentiment into their hearts, by reason of the words.

So, after the repeating by the entire class of the beautiful 23d Psalm,—which, by the way, even in our own city schools, is no encroachment upon the allowed “reading of a small portion of the Bible, without note or comment,”—follow up the tender feeling which will be induced, if the meaning of the sweet words is explained, by some hymn bearing in a degree upon it. I never like to tear down the delicate web of serious thought by introducing into this most interesting morning exercise some rollicking song, which is so appropriate and necessary further on; but with the idea of the moral tendency so indispensable, let the music agree with all the rest.


With this view, I venture to give a hymn learned in my own childhood, which so entirely illustrates my meaning, that it will tell its own story. I never saw it written, words or music, but this is as I remember it:



1. Our Fa-ther in Heaven! We hal-low thy name; May thy kingdom  
2. For-give our transgressions, And teach us to know That humble com-



ho - ly On earth be the same; O, give to us dai - ly Our  
pas - sion Which pardons each foe; Keep us from temp-ta - tion, From



portion of bread; It is from Thy bounty That all must be fed.  
weakness and sin; And Thine be the Glo - ry, For - ev - er! A - men.

This exercise over, we are all ready for the secular business of the school-day.

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— Beating is the worst, and therefore the last means to be used in the correction of children.—*Locke.*

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

### IV.

The children are seated at the long Kindergarten-table ; their hands are folded on the table, and before them stand little wooden boxes, containing a wooden cube divided into eight equal cubes of one square inch. By direction the children open the boxes and take the cubes out undivided, in order to inculcate alike the sense of *order* and the idea of completeness. The children are led to compare one of the small cubes with the whole cube, and find that each has six smooth, flat, square faces, twelve edges and eight corners. The smooth, flat surfaces of the cube are emblematic of almost all forms designed and constructed by man,—our houses, furniture, and nearly all implements that we use consist in whole or part of flat surfaces.

In giving the child an idea of surfaces, we begin with the smooth, flat surface of the cube, leading the child to observe other similar surfaces around it. Susie will mention the window-panes ; George, the door ; Harry, the floor ; Bessie, the wall, etc. Next the children are led to observe the edges that border the surface, and the corners. But the cube is not only designed merely to teach surfaces, edges, and corners : its great object is the development in the mind of the child of the idea of forms, and how to construct them ; thus awakening the instinct to work, to build, and to form ; awakening at the same time a love of the beautiful in the symmetrical forms it constructs with the eight little cubes comprising the "Third Gift."

The surface of the table being marked off with lines, forming square inches, the children are greatly assisted in building orderly, as each of the little cubes will just cover a square on the table, and four squares, if the cubes are all joined to form one whole cube.

The children are directed to divide the large cube into two equal parts in the three different directions, always forming the whole cube again after each division. These exercises are accompanied by the words, "Two halves one whole, and one whole two halves" ; demonstrating thus practically, that whenever an object is divided *equally*, those parts are *halves*, no matter in what direction the line of division may run. Similarly the halves are again divided into quarters, and the quarters into eighths, etc. Proper regard should be had to the age of the child, and other necessary precautions should be taken.

The children are directed to take one of the smaller cubes and place it before him ; a second cube is placed near it, whilst the children say,



"One cube and one cube make two cubes." Another cube is added : "Two cubes and one cube make three cubes," and so on, until we have "Seven cubes and one cube make eight cubes."

In due course we come to the reverse of this process, or to more complicated addition, which, as well as subtraction and multiplication, can be clearly and easily illustrated in its rudiments, word and action always going together.

Next the children are directed to find out how many squares or oblongs they can make. These exercises are termed *forms of cognizance* or *knowledge*. All the forms built with this gift are considered under three heads,—forms of *knowledge*, forms of *life*, and forms of *beauty* or *symmetry*. In all three series one form is continually developed from another, without destroying, and by transposing as little as possible. For instance, let the children again start with the cube by making forms of life,—*i. e.*, things seen in the daily life of the child, as for instance, a sofa, an arm-chair, a house, etc ; the following may serve for an example :

The kindergartner tells the children to take the front cube on the upper right-hand side, and to place it upon the rear cube on the left-hand side. This form may be called an old-fashioned kitchen-stove. Nellie proposes right away to play "cook," and "lays the fire," and at once all the children are busy to prepare some part of the meal. Florence makes the soup, Lulu roasts the turkey, Cora places cranberries and potatoes on the fire, and Pauline makes a cake for dessert ; all this is done with great glee and earnestness at the same time.

Meanwhile, Maude has taken the front upper left-hand side cube, and placed it on the rear cube of the upper right-hand side, and, clapping her hands, she says that she has an arm-chair for grand-papa ! And, like magic, all the children change their fire-places into the same form, and now "grand-papa" must tell a story, which is done sometimes by a child, but mostly by the kindergartner.

At the end of the story, Nellie reminds her little playmates that dinner is ready, and that she has two chairs ready for papa and mamma to sit on, which she gained by dividing grand-papa's arm-chair right and left ; and, of course, in a moment each child has two similar chairs. But there is no table to serve the dinner on, and now the kindergartner suggests to take one cube off from each chair, and join them to make a table, which is at once carried out ; only Jerome, Bessie, Harry, and Pauline propose to make one long table together, and so they do,—placing their eight little chairs, four on each side.

And so the play continues, the children thus playing with the cubes under guidance, exercising the imitative and inventive faculties. Very young children do not incline at first to build by direction ; they often lay flat figures instead, as for instance, "*a hammer*," and "*knock*,

knock," the little fist will come down on the table. By a slight change the hammer is turned into "*a flag*," and "up" go the little arms, and the hands move as a flag would in the wind, and the sweet little voice is heard singing:

"Like the weathercock I am going,  
While the stormy wind is blowing," etc.;

or a basket is laid, which the children pretend to fill with flowers; or the grass has to be cut, and a sickle is made, with the help of which Peter can cut it and bring it to the cow, who gives us such sweet milk; with another slight change a goblet is made, out of which we drink the milk, etc. Or, five cubes represent a little flock of sheep; two cubes, placed one upon the other, make the shepherd, and the eighth cube is the dog,—and *now* the play begins, *real* action and conversation on the child's part. Or, a game as played in the Kindergarten is represented, (as little three-years old Pauline did the other day in our Kindergarten. She formed a circle of seven cubes; represented with it a circle formed by the children; the eighth cube represented another child marching around the circle, touching one of those standing in the circle, and having a race with that one. Pauline spoke only French when she came to the Kindergarten, a few months ago, and her English is very broken as yet. Still she sang with great glee and triumph, the melody, and the words as well as she could pronounce them:

"A circle we are forming here,  
Come, find a place by me quite near," etc.,

whilst beckoning me to come and play with her.)

In making forms of beauty, the children are directed to divide the large cube by taking off the upper half, and placing one of the four smaller cubes, of which the half-cube consists, in the center of each side of the lower half-cube or square, on the right, the left, at the front, and back, respectively.

Now the children are directed to move the right-hand cube half an inch (or square) backward, the left-hand cube half an inch forward, the cube at the back half an inch to the left, and the one in front half an inch to the right; these four motions produce what is called a "turning figure." Then the right-hand cube is moved an inch backward, the left-hand one forward an inch, the cube at the back an inch toward the left, and that at the front an inch toward the right; and a figure is made which is generally termed by the children "*a pretty star*,"—a beautiful form,—a "*form of beauty*,"—the corners of the large square touch the corners of the four small cubes.

In this manner the children continue to move the cubes by inches and half-inches around the central square, never losing the original

positions which they hold to the square. But the clock strikes, and the children and kindergartner remind each other of this "strict master," which the children have named it, and, unwilling as they are, they obey the summons, re-form the cube, and replace it in the box.

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## HINTS TO THE FIRST-PRIMARY TEACHERS.

As this talk is for the very young teachers, the "old" ones may 'skip it.'

### SPELLING.

Don't assign a lesson in spelling; call the class, and bid them open at a certain page, and find the first word of the lines in spelling. Ask if any body knows the word. If a few voices tell you hesitatingly, have every little one put his finger on the word and show it to you. To all who have the right word say right; *ignore* those who don't. You will smile to see how anxious they will be to find the next word, and the look of pleasure when it is right. Have them repeat the word, till you hear every voice; the timid ones acquire confidence by concert-repetition. Have them *tell the letters* that make the word; tell them again, tell them *again*. Have them close their books (put them in the right hand by the side, with the forefinger in the center of the book, at the lesson), and all tell you again the letters that make the word; *spell* it again; *spell it again*. Don't pronounce the syllables.

Suppose the word is 'pretty.' Ask a girl what she knows that is pretty; ask a boy what he knows that is pretty; ask another. If one is timid, ask a bolder one, — get an answer from somebody, and don't keep the class waiting. They will think and tell immediately, after a few lessons, and be very eager to mention something. The words should be signs of ideas they already have, with only a gradual addition to their vocabulary.

You may ask, "If I drink water, do I say how *pretty* it *tastes*?" "If I smell a rose, do I say how *pretty* it *smells*?" "If I feel Jennie's curls, do I say how *pretty* they *feel*?" "Could I say, how pretty water *looks*?" "Might I say, how pretty the rose *looks*?" "Might I say, how pretty Jennie's curls *look*?" "Then what do I *mean* by pretty, nice to taste? nice to smell? nice to feel?" "What *do* I mean then if I say pretty rose?" Some will answer, "Nice to *see*"; others, "Nice to *look at*"; which is quite a good definition enough. If the class is in the First Reader, only ten minutes for a recitation and one word i

sufficient, unless they learn one in half the time or less. If the class is in the Second Reader, have fifteen minutes for recitation, and several words. This time includes printing, or writing the most *interesting* word in the lesson.

Rule two parallel lines an inch apart on the blackboard, and draw a lead-pencil mark along the lines. Put on your own blackboard the same parallel lines, and print the word in the space; show them how the small letters fill the space from the upper to the lower line, but some letters, like *l*, pass above the upper line, and some, like *y*, pass below the lower line. Have them pass to the board, and each in his own place, having the parallel lines drawn, print the word as you showed them.

If the lines are all at the same height on the board, the board will present a very pretty appearance when they have all printed the word. Sometimes a word will keep them busy and interested through the ten minutes' recitation of another class. They will then be ready to rest five minutes without pinching, pulling, or giggling.

Now let them have their books on the outside of the desk, unless studying under your direct supervision. But *young* children get study enough in the class at recitation. The class in spelling should be called twice a day and spell from the Reader. Exxe.

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#### OLD NOTES FOR THE NEW YEAR.

Make yourself acquainted as far as possible with the parents of your pupils *always* when you are troubled by one.

Report promptly to the superintendent especial cases of excellent scholarship or extraordinary ability.

Parents' rights are paramount to all others. The schools belong to them and not to the teachers.

Treat all school-property as though purchased with your own money. Maps, apparatus and furniture of all kinds should be carefully preserved. *Not even one* ink-mark on desk or floor is excusable.

Talk often to and with your pupils about proper deportment on the street, hanging on to passing vehicles, vulgarity, etc.

The room should be left at night with a floor free from *débris*; the desks free from pencils, books, or rubbish.

The excusing of a tardiness is an impossibility. The punishment can, and should be remitted, but the fact of the tardiness is a part of history, and the record must show it.

—Aaron Gove, in "Practical Teacher."

## PRIMARY READING-LESSONS.

## FLOWERS WAKING UP.

"It must be that spring has come," said the Pansy, "or I should never feel so uneasy, and so very wide awake. I've a great mind to put my head up out of the ground, and see. Hark! Yes, there are the birds. They are calling to the flowers. 'Awake!' they say, 'awake, and come forth! There's nothing to be afraid of now; for Old Winter has gone away. He can't hurt you any more. Violet! Snowdrop! Pansy! Don't stay down there any longer. We little birds are lonesome without you.' Yes, birds, we are coming, and that right soon; for it is quite time the spring work was a-doing; and as old Goody Grass says, if some of us do not spring up, there will be no spring at all.

"Ah, how charming to breathe fresh air, and to be in the light! Why, I feel all alive, all astir! This warm sunshine thrills me through and through. 'Twas very dismal down there; but how light and cheerful it is up above! And here are all our old neighbors; come to spend the summer, I hope. Dear Violet, I'm so glad to see you! When did you come up?"

"Only just this moment, Pansy. When the birds began to call, I felt that we ought to start immediately. It is really very pleasant to be awakened by music; pleasant, too, to meet old friends once more. And, oh, how good it is to be alive! I have just your feelings, and can not keep myself quiet. What is the charm that works upon us so?"

"I believe," said Pansy, "that the great shining sun up there has something to do with it, in a way we don't understand. Ah! Neighbor Snowdrop, how do you do? No doubt, being so early a riser, you were one of the very first upon the ground."

"Why, yes," said Snowdrop, "I do make a practice of coming early. It seems as if the birds should have some one to welcome them back: it must be hard work singing to bare ground, after what they've been used to at the South. And, besides, my dreams were so unpleasant, that I was really glad to shake them off. Probably I slept too near the surface; for the terrible uproar above ground disturbed me, even in my sleep. I dreamed that a mighty giant was striding about, shaking the world to pieces; that he stamped upon the flowers; and was so cruel to the trees as to make them groan dreadfully. Once I half awaked, and shuddered, and said to myself, 'Oh! what can be going on overhead?' then fell asleep again, and dreamed that the whole beautiful earth was covered with something white and cold, and that a

voice said, 'Go up through the snow!' to which I answered, 'Oh! I'm afraid to go alone.'

"When I awoke, the voice seemed still saying, 'Go up!' Then I remembered the birds, and came, but came trembling; for the cold white snow was truly here, and I feared that dreadful giant might be real also. My good friends, did you have no bad dreams? and were you not disturbed by the tumult?"

The other dreams seemed to have meant something too: for the Snowdrop bore a flower the color of snow,—a pale, trembling blossom, that looked as if it were afraid Old Winter would come back, and have a grab at it yet; and the Pansy's flower was of the wondrous hues she dreamed of,—purple, yellow, and straw-color; the Violet's was blue, and shed around it a delicious perfume, like that which in her dream came down with the blue from the heavens.

—Mrs. Diaz, in "Jimmyjohn."

## TWO LITTLE ROGUES.

### I.

Says Sammy to Dick,  
 "Come, hurry; come, quick!  
 And we'll *do*, and we'll *do*, and we'll *do*!  
 Our mammy's away;  
 She's gone for to stay:  
 And we'll make a great hullabaloo!  
 Ri too, ri loo, loo, loo, loo!  
 We'll make a great hullabaloo!"

### II.

Says Dicky to Sam,  
 "All weddy I am  
 To do, and to do, and to do.  
 But how doeth it go?  
 I so ittle to know:  
 They, what be a hullabawoo?  
 Ri too, ri loo, woo, woo, woo!  
 They, what be a hullabawoo?"

### III.

"Oh! slammings and bangings,  
 And whingings and wangings,  
 And very bad mischief we'll do:  
 We'll clatter and shout,  
 And pull things about;  
 And that's what's a hullabaloo!  
 Ri too, ri loo, loo, loo, loo!  
 And that's what's a hullabaloo!"

### IV.

"Slide down the front-stairs,  
 Tip over the chairs,  
 Now into the pantry break through;  
 We'll take down some tinware,  
 And other things in there:  
*All aboard* for a hullabaloo!  
 Ri too, ri loo, loo, loo, loo!  
*All aboard* for a hullabaloo!"

### V.

"Now roll up the table  
 Far up as you're able,  
 Chairs, sofa, big easy-chair, too;  
 Put the poker and vases  
 In funny old places:  
 How's this for a hullabaloo?  
 Ri too, ri loo, loo, loo, loo!  
 How's this for a hullabaloo?"

### VI.

Let the dishes and pans  
 Be the womans and mans:  
*Everybody keep still in their pew!*  
 Mammy's gown I'll get next,  
 And preach you a text.  
 Dicky, hush with your hullabaloo!  
 Ri too, ri loo, loo, loo, loo!  
 Dicky, hush with your hullabaloo!"

### VII.

As the preacher in gown  
 Climbed up, and looked down,  
 His queer congregation to view,  
 Said Dicky to Sammy,  
 "Oh, *dere* comes our mammy!  
 Se'll *thcold* for dis hullabawoo.  
 Ri too, ri loo, woo, woo, woo!  
 Se'll *thcold* for dis hullabawoo!"

### VIII.

"O mammy! O mammy!"  
 Cried Dicky and Sammy,  
 "We'll never again, certain true."  
 But with firm step she trod,  
 And looked hard at the rod:  
 Oh, then came a hullabaloo!  
 "Boohoo, boohoo, woo, woo, woo!"  
 Oh, then came a hullabaloo!

## OUR NOTE-BOOK.

Our Note-Book is full of good hints and suggestions this month, and in it is a note from an A No. 1 teacher, in a town not far from the "Hub":

"Will you allow me to offer a suggestion? I think many primary teachers would welcome a page or more devoted to simple reading for small children. They soon learn their little Readers by heart, and the *Nursery* and *St. Nicholas* do not supply the need. The children in most country towns are of foreign parentage, and their vocabulary is a limited one. What they really need is simple words with a variety of arrangement. Of course we resort to the blackboard, but printed words on sheets would be better.

"I read the letter,—in the October number,—from the teacher who has seventy children to 'keep still.' I have nearly that number, but try to keep them occupied nearly all the time. I made a dozen picture-books, by pasting wood-cuts in old pamphlets, and covering with strong brown paper. Then I give them colored cards an inch square; also squash-seeds, which they make into various shapes, and buttons to string. But I am trespassing on your time, for which I beg pardon."

Don't beg our pardon at all, but keep on. We are glad of your thoughts; send us more. Our readers want them.

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Here is a word from Superintendent McRae, of Muncie, Ind.: "All our teachers are delighted with the PRIMARY TEACHER. One of the best of them said: 'The November number is worth more than the subscription price.'"

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You will remember that we entered our protest against large primary schools. But our suggestion has not cured the evil, nor will it, until we have a general revolution in this matter of crowding children, like sheep, into a pen, and when it is full, closing the door, with a poor teacher to suffer with them in this enclosure. Just think of the cruelty of confining seventy or more children in one small school-room, under the care of one teacher! Hear a San Francisco teacher's complaints, and her suggestion as to relief:

"The PRIMARY TEACHER I like very much indeed; it touches points that we have never before had help upon. I have taught for six years in the lowest grades of the public schools, and find that my troubles are just what they all say,—large number of pupils, and an inflexible course of instruction. We,—that is a few of us in San Francisco,—have been greatly relieved by the formation of half-day classes. The benefit it has been to the children would be hard to over-state. They behave better, look better, feel better, and learn better."

Good for the half-day plan.

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An experienced teacher of Kingston, R. I., sends us the following, which she calls a *literary curiosity*. The writer is ten years old, and this is composition No. 2. The spelling, punctuation, etc., is copied:

## ON THANKSGIVING.

There is a great many things to thank God for the fruits to eat and the vegetables to eat also and the cotton to make clothing to weare and for the grass to keep our cattle and horse a live and for the shuger wheat rye barley

oats flax hemp and rice also and for the flowers which are the lilac laurel blue bells roses myrtle pinks and for the trees which are the apple and peach and pear maple oak chestnut pine fir ash elm birch hazel hemlock hickory palm palmetto mahogany sycamore bass wood and for the fowls which are the hen duck goose turkey chicken and for the fish to eat which are the cod eel bass trout perch roach sardines flounders pickerel macerel herring smelt and for our lives.

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Miss Peabody writes us, "I am thankful Mrs. Kraus-Boelte writes for your PRIMARY TEACHER." And we are quite sure that she but expresses the sentiments of all who read Madame Kraus' valuable Kindergarten articles. It is acknowledged on all hands that our distinguished contributor is the best authority on Froebel's methods in this country.

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A lady-teacher in Sycamore, Ill., asks: "Would you teach Phonics in a first primary school?"

Yes; and we have good authority for our answer, for Prof. Monroe is by our side in the form of a Chart-Primer, or First Steps in Reading, and we can not do better than to cut out a leaf from his beautiful book and put it in our columns to answer this question. We wish we had space for the whole of his valuable "hints to teachers." Don't fail to send to Cowperthwait & Co., Philadelphia, for one of these treasures. Prof. Monroe says:

Teach the children to *hear* and repeat sentences, phrases, and words; then to distinguish the sounds of which words are made. For instance, the teacher requires the pupils to repeat after her such expressions as "*Good-morning,*" "*How do you do?*" etc., until they learn to speak them in a sweet, agreeable tone. After such practice, single words may be repeated and separated into their phonic elements,—that is, into the sounds of which they are composed. Words made up of vowels and liquids are the easiest to begin with, for the reason that they may be prolonged till the ear distinctly perceives the sounds. Such words as *no, me, mā, lie, eel, see, meal, nine*, are easy to begin with, as they can be stretched out or drawled without losing the correct sounds. Thus, they become *n—o, m—e*, etc., and the children learn to repeat the separate elements. We are now prepared for the first lesson in reading.

Show the children a picture and talk with them about it, so as to arouse their minds and interest them. Then the teacher says, "Hark, and see who can make the sound that I make." (Teacher prolongs the sound of *m* with *closed lips*, thus: "*m-m-m*," NOT "*ēm-ēm-ēm*." ) This is to be repeated till the children catch the sound of *m*. Then let them imitate the teacher in making the sound, until they can make it easily and readily. Now let the children see the *letter* on the page, or on the blackboard or chart. "Children, when I show you this letter, you must make the sound you just learned, *with your lips shut*." The teacher then covers and uncovers the letter with her hand, and requires the children to make the sound whenever they see the letter. Other marks and letters may be indicated, and the children taught to make the sound *only* when the *m* is pointed out. Teach the other two sounds, *d* and *n*, with their letter-signs, in a similar manner; then build up the word by uttering the sounds in succession. At first prolong these elements, as if the word were stretched out, as indicated by the letters *m-a-n* at the top of the page. Let the class imitate. Gradually shorten the sounds and bring them closer together, till the children perceive the word that they are speaking,—*man*. Finally teach them the phrase, *a man*. The article is always to be joined with the following word in speaking, as if it were a first syllable, like *a-go, a-bed, a-man*.



Can't you suggest some way of interesting and reaching very dull scholars?  
A. O. C.

There is only one best way, and that is of giving very dull pupils very bright teachers. The power of awakening and quickening intellectual dullness, as Mr. Webster said of true eloquence, "must exist in the man, in the subject, and in the occasion; it can not be brought from far." The only way that we ever saw succeed was TO DO IT. But there's the rub. The editor has done his best to answer the question; now let us hear from the teachers. How do *you* do it?

Once in a while a word of commendation does the editor good, and here are a few which we value highly:

*Dear Sir*.—I am greatly pleased with your PRIMARY TEACHER. The magazine supplies an important need, and ought to have an immense circulation. Our primary schools are, after all, the most important, and you have done and are doing a most beneficent work in making so choice a periodical accessible to this most numerous class of teachers.

Very respectfully yours,  
HOMER B. SPRAGUE, *Head Master*.  
*Girls' High School, Boston, Nov. 19, 1877.*

Copies of the PRIMARY TEACHER are received. Have read them through. They are excellent, and destined to do a good and important work. I wish you abundant success.

J. D. BARTLEY, *Superintendent*.  
*Burlington, Vt., Nov. 16, 1877.*

I am very much pleased with the PRIMARY TEACHER. It is what the teachers of the public schools have long wanted, and, as a matter of course, is sure to be immensely popular with them.

L. J. CHIPMAN,  
*Santa Clara County, Cal. County Superintendent-elect.*

We also give a few extracts from our exchanges:

- "It starts off well."—*Indiana School Journal*.
- "Hailed with joy by teachers."—*Town and Country*.
- "We recommend it to every teacher."—*Herald and Tribune*.
- "It has a high aim and deserves success."
- "A great assistance to primary teachers."
- "Mothers will find valuable hints."
- "Can not fail to be appreciated."
- "Should be in the hands of every primary teacher in the land."
- "A handsome monthly."
- "Full of practical suggestions."
- "Fills a needed place in educational literature."

It may not be amiss to close our notes with a few apothegms, from some of the wisest teachers of our race. We have jotted them down for our own use, and now give them to you:

The greatest reverence is due to the young.—*Juvenal*.

Evil is learned with ease; the good with difficulty.—*Chinese proverb*.

Let no one think to erase the early impressions of youth.—*Goethe*.

Every grown person is, without being conscious of it, an educator of youth, even of those who are entire strangers to him.—*Zschokke*.

# THE PRIMARY TEACHER.

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## THE OPENING SCHOOL.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

God gives you these, His temples, you believe :  
Fresh, healthful forms of beauty, soul-lit eyes,  
All avenues of knowledge,—to receive  
Hints of Himself, to grow pure, good and wise ;  
O, make their lives His home ! keep integral  
This rhythmic, triune being,—body, mind, and soul !

It is near nine o'clock : the teacher awaits her class in their sunny rooms, and sits near the organ, with her little two-year-old in her lap looking at pictures. One by one the fresh, pleasant girls come in, greeting little Belle and her mother with kisses and cheery salutations. There is no constraint or reluctance in their glad and affectionate manner.

Soon the hour arrives, and, at the touch of the bell, they take their seats,—not with military precision certainly, nor invariably with immediate silence, but with the spirit of good order ; the hush comes soon of itself, and, while Minnie or Alice play the accompaniment, all sing a hymn, usually suggested by the teacher, but often by one or another of the scholars ; in most cases it is a prayer, and is evidently understood by all as a direct appeal to the unseen One, whom they love. Young girls are, with rare exceptions, religious in their nature. In them the senses of the soul are as pure and delicate as those of the body ; they see divine realities and hear divine voices,—especially the voice of conscience,—if not hindered by those whose “hearts have waxed gross,” and whose “ears are dull of hearing,” and whose eyes have closed. How easy to recognize with them, the presence of God ! how lovely the sight of their bright, open faces, hallowed by an unwavering and uncorrupted faith,—like flowers of the morning, upturned to the glowing heavens and waving in the pure air !

Sometimes two or three hymns are sung, and occasionally the children recite together some thanksgiving, or petition, or ascription of praise from the Bible. In connection with the study of the outward works of nature, the Psalm cxlviii. comes like an inspiration from their understanding hearts and eager lips, and sounds, as they repeat it together, like a pæan of consecration. They have no postures or conventionalities before the Spirit of God, nor does the teacher attempt to conceal the attitude of her own heart, whatever it may be, nor does she refrain from uttering any aspiration, as beyond the sympathies of the children,—but the thought and feeling of the hour flows between her and them unfettered.

Now little Belle has to go, since she tunes her baby-voice too long; so she says her “Good-bye,” to which there is quick response as she throws her kisses back in departing, and the quiet group turn to the Gospel-reading with unfeigned interest. There is more or less comment as they read, singly or in concert, and geographical or historical associations are recalled, or a deeper tone is taken in drawing their thoughts to the spiritual lesson. But the Bible-reading is carried on with frequent variation of method: in connection with the study of Ancient History it was made a panorama of Hebrew history and its correlations with other nations, and the strong pictures that mark different epochs were thrown out before them with great freedom of selection. Sometimes the teacher reads from the French or German Testament, while the children follow each verse with concert-reading of the English; for quite a long time each pupil had in turn the charge of selecting and reading the lesson and the hymn.

Now, if there is any special message to these loving young souls from the mother’s heart that tries to guide them, it is given with brevity and tender directness out of her faith or out of her experience of life, or from her standard of good manners and refined feeling,—any yearning toward the beautiful possibilities of their nature,—she expresses with at least an earnest sympathy and a magnetic impulse of desire which is never wholly disappointed in their responsive consideration and reception.

“Truth” is the motto of the school,—truth in essence and in manner. Last year they had their badges embroidered in gold, “Die Wahrheit”; this year the word “Truth” is printed there instead, and is understood to be the talisman of their endeavor. They are taught to avoid disguise and insincerity, and to regulate the sources of emotion, that its involuntary expression may be right. If there is an amusing suggestion or force in the accidents of any exercise, they are allowed to laugh without restraint, and it never really disturbs the mood or seriously interrupts the attention; for a spontaneous smile or hearty laugh, which is not

pent in, passes with the instant, and healthfully relieves the feelings.

No time is needed for the calling of the roll or the hearing of excuses, as no occasion has yet arisen for any exactions in regard to attendance, and a vacancy among the beaming faces is discovered and explained at once ; so at the touch of the bell, the class separates into its distinctive rooms for the more specific training of the mind.

It is needless to say to other teachers, that the high ideal of the controlling mind is never reached ; but it is confidently believed that the *teacher* must be superior to the *arts* of discipline and *rules* of method, and must mould the fine material before her chiefly by native force of soul.

It has been a difficult task to portray the intangible influences that enter into the fifteen, twenty, or thirty minutes of the opening of the school ; but if the home-element shall seem predominant, the attempt will not have proved altogether a failure.

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## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

### V.

#### *THE FOURTH GIFT.*

*What is the Fourth Gift?* The Fourth Gift is a cube divided into eight blocks, each two inches long, one inch wide (broad), half an inch thick (high).

*How is this cube divided?* It is divided from the top vertically into two equal parts, and then three times horizontally into four equal parts, thus making in all eight equal parts.

*Wherein lies the contrast with the Third Gift?* In the form of the parts. The surfaces of the eight cubes of the Third Gift were all equal, while those of the parts of the Fourth Gift, which may, from a similarity in shape, be termed bricks, are unequal ; the surfaces of the cubes were squares ; the surfaces of the bricks are parallelograms. The edges of the cubes were of equal length, those of the bricks are, as regards thickness, breadth, and length, in regular geometrical proportions, as 1, 2, 4. Whilst, in building, the cubes only filled space, the bricks may either fill the space entirely, or enclose it. If one of the small cubes of the Third Gift is compared with one of the parallelograms of the Fourth, it will be found to be one-half as long, just as wide, and twice as thick as

the brick. Two cubes united and two bricks are of equal form and size ; therefore it is not difficult to understand that, though unlike in form, one cube and one brick are the same in their solid contents.

*How are these two gifts alike?* They are alike in bulk, in the number and heaviness of their parts, and in their square forms and angles.

*What forms the point of general agreement?* Two cubes of the Third Gift united form an oblong which has equal length and width with one brick of the Fourth Gift, and equal height and width with one cube of the Third Gift. The similarity, also, exists in this, — that both gifts, when entire, form cubes of equal size.

*How is this gift introduced?* The children invert their boxes, draw out the lids, raise the box, and disclose the cube.

*What is there in these bricks that is new to the children?* By placing the bricks on the broad side, on the long, narrow side, or upright on either end, a greater variety of forms may be produced than with the cubes.

*What kind of forms can be made?* As in all Frœbel's gifts and occupations, these forms are of a threefold kind : forms of *knowledge*, forms of *life*, and forms of *beauty* or *symmetry*.

*What natural laws are apparent?* The law of equilibrium and of continuous motion ; the former, by balancing a brick with its largest side on the smaller side of another, and the latter, by placing all the bricks at short distances behind one another, on end, so that, if the first or last one falls, all the rest are necessarily thrown down.

*May the children be allowed to build as they please?* Yes, and in a twofold manner : to build with the eight bricks, and in combination with the Third Gift. Care should be taken that the child does not play thoughtlessly, and it is the office of the kindergartner to show the child, by degrees, the systematic course of developing one form from another. The principal condition and aim in all the gifts and occupations is, to employ the entire material usefully, and never to allow any thing to remain unnoticed. The Fourth Gift is destined, even more than the Third, to lead the child to a true knowledge of form and of number, inasmuch as the whole appears as a cube, the parts as planes.

*What is the object of this gift?* The great object is to lead the child on to further development. On minute observation it will be seen that, though there is resemblance between this and the preceding gift, there is also an important difference not only in the parts but in their application, and in the fact that children who have used both gifts always prefer the bricks to the cubes of the Third Gift,—a proof that the former assist in the progress of their development.

*What are the first exercises with this gift?* Let the Fourth Gift be shown to the children together with the Third. They will observe that

the boxes are exactly of the same size. The question may then be asked, "How is the cube of the Third Gift divided?" The answer will be, "Into eight cubes." Next ask, "Are these cubes like the large one (the box)?" The children will answer that the smaller cubes are of the same shape, and have just as many sides, edges, and equal corners.

Now, have the children open the box of the Fourth Gift, and let these questions and answers follow:

"What do you see?" "A cube that is divided (or cut up)."

"Are the cuts like those in the other cube?" "No, they are not."

"What is the difference?" "This cube is cut through the middle one way, but not also the other way, as the other cube is."

"Turn the cube up on its side: now, how is it divided?" "By seven cuts." (This is, however, only apparently so to the child's eye, by reason of the cut across from the other side.)

"How many pieces does that make?" "It makes eight pieces."

"How many small cubes are there in the other box?" "There are eight small cubes in the other box."

"What is the difference, then?" "The ones in this box are longer than the cubes, but are not so thick."

"How many does it take to make the same thickness as the cube? Place a cube by the side, and then tell me." "It takes two."

"Now, put them all in a row; what do all these blocks look like?" "They look like bricks."

"Yes, we will call them bricks. Now, how much longer are they than the cubes? Place some cubes by the side of the bricks, and then you can tell." "The bricks are twice as long as the cubes."

"What is the shape of the cube?" "The shape of the cube is square."

"Are these bricks square?" "No, they are too long."

"Well, this shape is called oblong; can you remember this word? Oblong means longer one way than the other; so any thing that has square corners, and is longer one way than the other, is oblong. "Do you see any thing in this room that is oblong?" "Yes, we see tables, windows, window-panes, doors, picture-frames, books, book-shelves, boxes, which are oblong."

"What square things do you see in the room?" (Let the children look for these, and tell what they find.)

"Which do you think the prettiest shape,—square or oblong?" The children will, undoubtedly, answer "Oblong."

"How many squares on the table can you shut in by placing the cubes closely around them?" "Four."

"How many squares can you shut in by placing the oblong bricks round them?" "Sixteen."

"How many squares on the table can be covered by one, two, three (up to eight) cubes?" (Let the children find out for each number.)

"How many can be covered by one, two, three (up to eight) bricks?" (Let the children find this out also.)

(The different proportions or dimensions of the brick may be illustrated in the Kindergarten by saying:) "Lay the brick flat, so that it is stretched out, and is not high. Can *you* lie down so?"

"Now stand the brick up straight, on its end. Can *you* stand up so?"

"What do you do when you neither lie down nor stand up?"  
"We sit."

"Well, can you place the brick so that it neither lies flat nor stands up?" "Yes, we make it sit by putting it on its long, narrow side."

These directions as to "sitting," "laying," and "standing" should be used repeatedly, while directing the children at their work. The bricks may be laid on the table, so as to cover the greatest amount of surface; next, they may be made to sit up with the same purpose; and, next, to stand on end. By proper combinations, seats and tables may be made in endless variety, and little stories or an occasional song may accompany the exercise, concluding with a conversation on the different kinds of seats and tables, what they are made of, what they are used for, etc.

*In what way can language and memory be exercised?* By leading the child, first, to say who made the blocks; what they are made of; what other things are made of wood; where the wood comes from; of the different kinds of trees; of the tree itself, its parts, etc. The great object of these games is to gratify the desire for further development, and it should always be borne in mind that this can be accomplished only by leading the children *step by step*, never allowing them a second step before they are well acquainted with the first.

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## SPELLING.

BY F. W. PARKER, QUINCY, MASS.

I transcribe on paper or tablet the pictures of words that I have in my brain. This is the process of spelling, and needs not the slightest qualification or explanation to make itself clear to any one who will think of exactly what they do when they write a word. If we misspell a word, our brain-picture of it is defective; when we *think* it wrong, we are comparing the written form with a brain-form. Our attention to this

form brings it more distinctly into the consciousness, and the mistake is seen and corrected.

Words oftentimes come into the brain as combinations of sounds (names of letters), which must be translated into forms before they can be written. If this has not been done previous to the act of writing, a double and difficult process takes place, which, together with the absorbing thought of composition, renders such translations imperfect. Thus many persons who spell exceedingly well orally, make many mistakes in writing. A teacher took three prizes at spelling-schools, and made five mistakes in spelling in a short note to a school committee!

The foundation of spelling should be, then, the reception in the brain of forms, not sounds. The most favorable conditions for the mind's perception and retention of correct word-forms, when ascertained, will give us the best possible method of teaching spelling. First, then, the closest attention to a form to be retained is brought about by the most energetic exercise of the sense of sight upon that form. The closest attention to a form is attained *by attempting to draw it*. The closest attention to a word that can be given, is to draw it,—that is, to copy it in writing.

All primary study of spelling should be by copying words. Let me repeat: as drawing is the best method of training sight, so drawing words is the most economical and practical method of teaching spelling. Trained sight will take in a word-form at once seeing, so that it can be correctly reproduced with great ease.

Two more very important principles, and I will give the details of a natural method. The forced attempt to reproduce or express that which is vague and indistinct in the mind is detrimental. Original mental representations or pictures are the results of the repeated action of the perceptive faculties upon the same objects. They grow into distinctness *very slowly indeed*; thus the little child must hear the same word hundreds, perhaps thousands, of times before it attempts to utter it. There comes a time, however, when the accretions of impressions of the same spoken word, by its own vividness, forces the child to utter it,—the first word.

In like manner the word-form, slowly produced by close seeing (writing), should not be reproduced until it is distinct in the mind. The child should be prevented, so far as possible, from seeing or even reproducing incorrect forms, for they stamp themselves as readily upon the mind as correct forms, and will turn up on paper as unwelcome intruders. The same is true of all forms and expressions,—capitals, punctuation, and syntax. The details of the method, founded upon these principles, I have endeavored to follow for several years,—and I think with excellent results,—are as follows:



1. The first year (lowest ~~primary~~) should be spent in copying words, with little or no reproduction without copy. Language consists of reading (recalling ideas), and composition (expressing them). Reading and composition should be taught together as two branches of language. Every word and every sentence taught should be copied from the black-board on the slate, and then read, from the slate. No matter how crude and awkward the first copyings are, they should be commended and the writer encouraged. They are types of the child's crude perceptions. Perseverance will soon bring order out of seeming chaos. The better the picture of the word the child makes, the more distinct will the impression be upon the mind; therefore, technical writing should be taught from the first. The writing of words and sentences helps reading essentially, and if it were done for no other purpose, the time would be well spent,—time which otherwise would be given to listlessness or tiresome idleness.

2. At the end of the first year, quite a number of distinct mental word-pictures will be stored in the mind, ready for reproduction. Begin carefully; after a word has been copied from the board, erase it, and have it reproduced without copy. Do the same with two words, then three, and so on. Write a sentence, erase part of it,—and then cause the whole to be written. *Never have one word written incorrectly*, if you can possibly avoid it.

3. Teach those words only which your pupils use in language. This rule holds good throughout the course. By language I mean words used in any and all recitations. When a word is misspelled, have it corrected immediately. Keep a list of misspelled words, and teach no other words until they are *learned*.

4. Teach the most-used words first,—words like *is, are, were, was, been, shall, will, they, there, their, which, whose*, etc.

5. Teach words separately, and in sentences. The best test of spelling is writing from dictation.

6. No word should be taught until it is the sign of a distinct idea in the mind of the learner. The first year, the child should be trained to express thought orally; the second year, to *talk with the pencil*, which involves the reproduction continually of words which he knows. Thus spelling is made a minor branch of language-teaching taking very little extra time.

7. During the third year, oral spelling can be introduced as a valuable auxiliary. It will be found in the third year, if this method has been faithfully followed, that children will write correctly most new words, after reading them *once*; this is a grand product of trained sight.

8. All study of spelling should be by copying words and sentences in the best possible hand-writing. The copied words should be marked and corrected just as carefully as any other lesson.

## O HOW IT SNOWS.

Words and Music by J. H. RHEEM.

1. O, how it snows, O how it blows; The

north wind is blow - ing, is blow - ing mer - ri - ly.

{ What care we for wind or storm, } Singing, singing cheer-i - ly,  
{ We are in our school-room warm. }

Full of mirth and full of glee.

- 2 Hark! there's the bell, what does it tell?  
'Tis good news, it tells us that recess time is here.  
Now for wrappings good and warm,  
They will shield us from the storm.  
While we romp and race and run  
Till our recess time is done.
- 3 When school is done, home we will run  
To see all our friends, and to tell them of our fun.  
Then, when nooning hour is o'er,  
We'll return to school once more,  
Joining with the girls and boys,  
In their happy school day joys.

## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

## IV.

*SOCIABILITY.*

Doubtless the occupation of teaching, absorbing so large a share of the mental activity of the teacher, as it necessarily does under our school system, tends to a one-sided growth of mental and social qualities in whoever follows it. Teachers are expected to be a little peculiar. Particularly is this true of women who have taught for years. How often do we hear it said, "I thought she was a teacher," or, "That woman must be a school-marm" when the speaker has not known the person half a day? Something indefinable in the tone or style of conversation, or in the general air and bearing, betrays habitual responsibility and authority in the school-room.

This is a defect. The woman should be greater than her business. It is not praise-worthy that one should be unable to mingle with her fellows without being recognized as a teacher or a doctor, a lawyer or even a minister. In one symmetrically cultured, the individual womanhood will overtop any profession.

To this sort of culture perhaps nothing is more conducive than association with one's fellows on the plane of common hopes, endeavors, experiences, and affections. Sociability is a necessity to the teacher. Health of body, not less than health of spirit, demands it. If any body can afford to live alone, it is not she who comes tired from her work among and for little children, and must go to them renewed on the morrow. Think of such one sitting down to her solitary meal to live over again the anxieties and perplexities of the day, while she chews her bread and butter. Why, the stomach can not take up its office rightly under such circumstances. It seems, sometimes, that persons scarcely know how to have a good social time without eating. I would not carry things to that length; but I would say, that when one needs food, a good social time at table is promotive of healthy digestion.

Sometimes it is quite needful for a teacher to board herself, and thus take her meals alone. There are persons who like to eat by themselves, and read meanwhile, imagining that thus they gain time. Not one teacher in a hundred but would receive far greater benefit from sitting down with a family, where father, mother, and children engage in cheerful talk on all sorts of matters which interest them. Here the teacher should be entirely released from her official capacity, and not be expected to be learned, or make herself agreeable in any intellectual way.

What she needs is diversion of mind,—this particularly at the close of the day.

I conclude there is no other so good place for a teacher as in the midst of a pleasant home. If one must be absent from her own family, let her make herself a member of some other family, so entering into its interests as to have the home spirit enter into her. This is vastly better than living with one or several teachers, unless indeed, these are wise enough to forget for a portion of each day that they are teachers, and regard themselves simply as women,—or better, as little girls.

I think teachers are quite apt to err, either in being too much or too little social. I am sure that frequently their sociability, instead of being a source of strength to them, is a cause of weakness. Some folks have a born tendency to talk incessantly. It is frequently noticeable in such ones, that in proportion as,—from any cause,—they become sickly or nervous, the propensity masters them. Among the sick I have had to do with delicate women who seemed unable to comprehend the idea of being quiet, but must constantly pour forth their vitality through their tongues. To any teacher afflicted with this habit I would say, as Hamlet said to the players, "O, reform it altogether." Compel yourself to silence a good part of the time, and never allow yourself or anybody else to talk you into an excitement.

Living with a family, or with one or more persons, does not necessarily imply being constantly with them. It is good for woman to be alone, at times. Systematize your time, and secure to yourself hours of complete retirement and quietude. Make it a rule not to engage in discussions on any subject. The teacher needs to use her social opportunities as means of recreation,—creating herself anew. Discussing is one method of exhausting one's self. Be teachable and ready to accept ideas from any body, when they commend themselves to your reason and judgment. Be independent enough to speak your mind on any subject, if your self-respect or any body's welfare requires you to speak. But do not spend your breath in combating any body's notions when no responsibility rests on you. It may be just as well, in the end, if your neighbor does believe just exactly what you think he ought not to believe. At any rate, it is likely the more you argue with him the more he will harden his heart.

Social parties are luxuries in which the teacher can ill-afford to indulge. Held at night, they occupy hours which should be devoted to rest and recuperation. They are exciting, pleasantly so indeed; nevertheless, depressing nervous reactions must follow. If refreshments are taken, vital power must be dispensed for the disposition of these, when the system does not at all require nourishment.

*"Our Home," Dansville, N. Y.*

## PRIMARY ARITHMETIC.

BY HARRIET L. KEELER, CLEVELAND, OHIO.

## I

*STUDY OF NUMBERS WITHIN TEN.*

## OBJECTIVE BASIS OF ARITHMETICAL KNOWLEDGE.

Precisely what meaning the definition,—that Arithmetic is the science of number,—conveys to the majority of the children who so glibly repeat it, would be a subject of curious research were it possible to follow it with any degree of success; since, in too many schools, Arithmetic is not at all treated as the science of number, but rather as the science of words which represent number. Indeed, in many cases, the proposition to go back to the use of objects in order to make arithmetical assertions matters of experience, would be considered simply a form of mild idiocy, only second to that of taking the children round the world for the purpose of proving it a sphere.

The error lies, not so much in the refusal to recognize an experimental basis for all arithmetical knowledge, as in the assumption that this basis has already been gained. We thoughtlessly assume that the child possesses the requisite experience, and upon that mass of accumulated knowledge that we can safely build. How completely we are mistaken, the results invariably show.

That two and two make four, is to the adult mind so established as to be axiomatic. Hence we can scarcely realize that to the little child it may be a thing unknown. However, if it be asserted that James is taller than John, we immediately appeal to the trial, "Stand up, and let us see." Again, if a certain building is said by one to be distant one mile, by another only three-quarters, the reply is, "Measure, and find out." And yet, these are really no more difficult processes, really do not require verification, any more than the assertion that two and two make four.

During the first three years, at least, of school life all arithmetical problems should rest upon a basis of experience. Afterward the child may be able to accept and understand much that is told him upon authority. But his first conceptions of number, the early exercises in addition and subtraction, the mysteries of the multiplication table, his knowledge of weights and measures, and his first idea of fractions, must all rest upon undoubted evidence, gained by his personal dealings with things. All knowledge must be anchored somewhere,—made fast to something, and that something is experience.

A single illustration will make clear my meaning. Let me release a ball from my fingers and, though I insist with the utmost earnestness that it will go up, every child knows better,—knows perfectly well that it will go down; the testimony of his experience being much stronger than my word. He knows, too, that if he puts his hand into the fire it will be burned; that a stone thrown into the water will sink; and he will cling to these things in the face of all assurance to the contrary. He has tried the experiment, he knows perfectly well what will happen, and you can not mislead him.

A child's knowledge of the elementary processes of Arithmetic should partake of this positive experimental character, so decided indeed in its nature that it would be no more possible to make him believe that three and four make eight, than that a ball, when released from the fingers, would go up instead of down.

In teaching Arithmetic, consideration must be had to the child's age. It is folly,—more than that, it is a wicked waste of the child's time, an outrage upon his nature,—to expend labor and strength in compelling him to memorize at six what he will know in spite of you at eight. The mathematical faculty develops slowly; it should by no means be neglected, neither should it be forced.

Assuming that the child enters school at six years of age, his first lessons in number should be exceedingly simple. Indeed, previous to his regular lessons, or running parallel with them, a series of incidental exercises, with a view of preparation for more systematic study, are invaluable. For example, "Why, Johnny, you have two pencils this morning!" "Mary is a generous little girl: she had three rosy apples, and has given two of them away." "Willie stands first in his line, and James stands second." In this way much will be gained by the child unconsciously, and he will be prepared to accept that which otherwise he would be quite unable to master.

The first conscious effort should be counting, for this is the basis of accurate knowledge. "I gave you twelve pennies." "No, you gave me but eleven." "Count them and see." We never outgrow its necessity; we never pass beyond its reach. This granted, the practical questions which now arise in the school-room are: "How shall we count?" "How far shall we count?" "At what point shall we cease counting?"

How we shall count has but one answer,—with the objects in the children's hands. Indeed, in counting there should be a great variety used, to show that *number* pertains to all objects. Never count without the objects being actually present; it is utterly ruinous to all accurate conception of what *number* means. No senseless repetition of one, two,

three, four, and so on,—no repetition of it whatever,—unless the objects are present to which it may be applied.

The second question, "How far shall we count?" is more difficult to answer. The kindergarten permits children using the second gift to count twelve, and they seem to do it readily. Children may be taught to count on indefinitely, and one can scarcely set a limit to the achievement; but for accurate and thorough study ten is sufficient. The average child of six, as he presents himself without previous training, finds in *ten* abundant opportunity for the exercise of all his power.

We should cease counting as soon as the child comprehends fully the result gained. Counting really bears the same relation to numbers that the phonic elements do to the word. After all, the word is the unit, and in like manner two, three, and five are units, and ought to be known at sight, precisely as "cat," "dog," or "mat" are to be learned and spoken at sight. A child should know two, three, five, etc., at once, without counting,—it should be a matter of immediate recognition. Counting is but a guide, a courier, and when its work is done should be promptly dismissed.



## THE WRITING - CLASS.

BY J. W. PAYSON.

### V.

#### TALK TO TEACHERS.

The five elements of the letters are the groundwork of Writing,—the same as the four simple rules are the foundation of Arithmetic. When the straight-line element, and the four elements of the oval are once known by the pupil, he has the material with which to construct the whole alphabet. The elements are the simplest integral parts of the letter.

*They are coördinate*, being of equal order,—*e. g.*, no one section of the oval is a subordinate part; every part is equally important to the oval; the straight-line and the four oval elements are equally important to the letters.

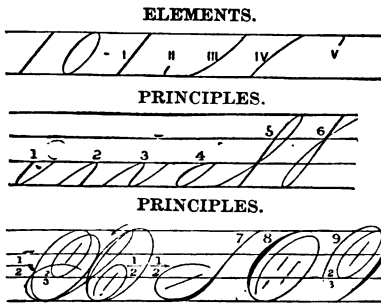
*They are exclusive of each other*,—*e. g.*, the right-curve is not the left-curve; the top and base of the oval are not its sides; the straight-line is no part of the other elements.

*The parts are equal to the whole*,—*e. g.*, no parts of the letters are dropped out of the analysis; true analysis must include and determine

every part of every letter; the five elements are the basis of analysis and criticism; the term *elements* aptly expresses the character of these primary parts.

In examining the script-alphabet, we find certain marked combinations of elements common to entire groups. These standard forms determine the style of the letters, and are the framework upon which the alphabet is built; they are in all instances main parts, and are the basis of classification. Hence they are aptly termed *principles*. Simplicity and logic both require simple and compound parts to be classed separately, and in order. Thus: first, *elements*, or simplest parts; second, *principles*, or compound parts; third, *letters*.

The First, Second, and Third Principles occur in nine short and



seven extended letters. The Pointed Oval enters into the construction of *a*, *d*, *g*, and *q*; the Upper Looped Stem is common to *h*, *k*, *l*, *b*, and *f*; the Lower Looped Stem to *j*, *g*, *y*, and *z*. The three principles of the capitals are, the Capital Stem, and the Direct, and Inverse Capital Oval, each having its dependent group of letters.

The importance of the oval turns can not be over-estimated, since the grace and beauty of writing depend so largely upon their proper execution. If a letter is wrong, it is some elemental part that is wrong. Suppose a pupil writes small *i*. Here are three different elements. The right-curves and straight-line are written correctly, but he makes a wide, ungainly turn, and thereby spoils the symmetry of the letter. How are you going to correct the failure: by referring to the straight-line or connecting curves, neither of which includes the turn, and both of which are correct?

If you instruct the pupil to carry the straight-line clear to base, and then direct him to turn short, he must, at this point, either form an angle or make the turn below the base-line. The short, symmetrical turns at base of nearly all the straight lines which make our English script so beautiful, under such teaching, will give place to sharp heels, hybridizing the letters, since the style is neither pure English nor German. It inevitably follows that we must teach the pupils what the turn is, where begun, and when ended.

The turns, except in the loops, are always parts of main lines, and hence can not be parts of connecting lines. And again, in all cases, except the oval; the turns are taken from a smaller oval than the connecting curves. Hence, they can not be parts of these curves. If the



turn was a part of the connecting-curve, then the upper turn of small *o* would have to be considered a part of the first connecting-curve, instead of a part of the pure oval, which would be the *reductio ad absurdum*. The whole rhythm of writing depends upon these key-notes.

## THE LESSON.

"What letters, children, have I written on the board?" "Small *i* and *u*." "I will now write the parts of these letters separately, underneath. Have I given the right parts to these letters?" A concert of "Yes." "Where did I divide these letters?" "At the points at top." "Correct; I will now write two more small letters, which look so much like the same Roman letters that I think you can readily name them;" *n* and *m* are pronounced all over the room. "Now I will write the parts of these letters separately, underneath. How many parts have I given to each letter?" "Two to *n*, and three to *m*." "Right; where did I divide *n* and *m*?" "At the points." "You see then, children, that *i* and *u* are divided into parts at the upper points, and that *n* and *m* are divided into parts at the base-points. Let us look at these parts. Are either of the parts of *n* or *m* like the first principle in *i* and *u*?" "No." "I will now, children, make the first principle upside down, reversing it this way. Can you find this part in *n* or *m*?" "Yes: once in *n*, and twice in *m*." "Have you the same elements in this part as in the first principle?" "The straight-line is the same." "Right, Mabel. What other elements are there in it?" The left-curve and upper-turn are seen and described. "We call this the second principle. Let us now combine the first and second principles, like this,—having only one straight line for both. Does this look like any part of *n* or *m*?" "Yes: it is like the last part of both letters." "Well, this is called the third principle. It is used to finish *n* and *m*, and to make, in part, three other short letters besides. I will write two of these, and see if you can tell what Roman letters are the same;"—*v* and *w* are faintly spoken by a few. "That is right. Can you see the third principle in these letters?" All eagerly say they can. "Where does it end in *v*?" "At the dot." "Where in *w*?" "At the point at top." "What principle is used in last part of *w*?" "The first principle." "How are *v* and *w* finished?" "With a light dot and curve." "This curve lies in the direction of the lines on which we write. These lines are horizontal, and the curve is the horizontal-curve. If now I make the third principle, and cross it upward at centre with the straight-line, in this way, what Roman letter is it like?" The children all delightedly recognize small *x*.

MRS. HOPKINS' "YEAR'S EXPERIMENT."

BY THOMAS W. HIGGINSON.

"THE WRONG HANDLE."

"All things," says Epictetus, "have two handles: beware of the wrong one." I have never seen the wrong handle more distinctly used than in the criticisms, public and private, on the "Year's Experiment," by Mrs. Hopkins, which was published in the November number of the *PRIMARY TEACHER*. The essay gave the extraordinary results of a year's teaching, applied to a class of girls by a teacher of thorough training and much experience, but who had happily escaped what C. F. Adams, Jr., calls the "ruts" of our public-school system.

\* \* \* \* \*

The difference of attitude of the writer and her critics seems at first bewildering; but a little examination will explain it. Perhaps an illustration will help. I know a scientific man who made a calculation of the amount of space traveled, in a single day, by his boy of four years. I forget the amount, but it was something stupendous. If it had been announced in the public prints that any child of that age had been compelled to walk one-half that distance along a public road, between sunrise and sunset, the Society for the Prevention, etc., would have interfered. They would have shown, by irresistible argument, that the task was atrocious; and they would have been quite right, had it been done under compulsion. Yet there is the fact, that when the child is left to itself, it accomplishes twice the amount, and calls it play.

We touch here the precise difference. Looked at from the point of view of the average public school, I should think Mrs. Hopkins' statement would appear an outrage. For this point of view would be like measuring the miles along the road. Public-school teachers, reading the essay, assume that the author has produced their results by their methods. Not at all: she has produced her own results by her own methods. It is evident from her statement that the children enjoyed themselves as they went along. In my own case there is the additional evidence derived from personal knowledge of Mrs. Hopkins herself, and from the firm conviction that she would not overwork children, and would not "cram." Of course this is private knowledge, but it seems to me that the article carries its own evidence on that point. If it did not so seem, I never should have called attention to it.

I must say frankly, that I do not think it possible for the best public-school teacher to do justice to what can be done for a picked class of young children whose minds are fresh and unspoiled. Public schools

have many strong merits, but their size and their mixed material give very little chance for the kind of talent in teacher or scholar which produces great individual results. Consequently all steps which look toward fresh and natural methods have to be tried in private schools first. Public schools for drill, no doubt, and for mutual action of mind ; but private schools for freshness and originality.

It was the theory of Horace Mann, and nobody has ever got beyond it, that all knowledge is naturally attractive to a child, and that it is our fault if he does not love it all. It is idle to say that there is no royal road to knowledge. Probably the most extraordinary intellectual feat we perform in all our lives is the learning to spell our own language ; and this we do, so easily and early, that we do not remember when we did it. If we could learn to make other intellectual feats as attractive and natural, they too could be done in their turn without a tear. Take the different things taught by Mrs. Hopkins as illustration. When her critics hear that these young pupils learned to speak French and German, they are appalled ; for they think of long and weary lessons in Ollendorff or Fasquelle.

But all experience shows that if you take children early enough and surround them with people speaking different languages, they will learn two or three of these as easily as one, and with a purity of accent that shames their more learned elders. So in history : when Mrs. Hopkins says of her pupils, " they had quite a clear vision of the course of events in this country for two hundred years," she says what is perfectly practicable ; it can be safely claimed that hundreds of children of ten years have learned the same by simply reading and re-reading, to please themselves, the book she names as a text-book. When Mrs. Aldrich says, " no child of ten ought to memorize enough to remember the leading events in our country for the last two hundred years," we see the point of view of the public school. In these schools the " leading events " are often held to include the number of killed and wounded on each side in every battle of the American Revolution. But this is just the method which Mrs. Hopkins sets aside ; and experience shows that her success, on her method, is perfectly practicable.

So when we turn to the other studies mentioned, we see the same influence of a wise teacher availing herself of the natural action of the childish mind. Who that has taught natural history to children, in outdoor lessons, in summer, can not see that this formidable " Zoölogy and Botany " may be so presented as to be a delight ? They are such things as children learn in vacation, under right guidance, and call it play. So with even grammar and arithmetic, as here described. The difference between a natural and an arbitrary mode of presenting them is simply the difference between rowing with the current or against it.

Thus the whole paper is to me,—interpreting it, no doubt, with personal knowledge of the author,—something very much like the scientific calculation of my friend as to the miles traversed by his little boy. Having carried her pupils easily along, Hrs. Hopkins looks round with amazement to see how far she has brought them.

Any teacher who begins by summing up the miles is taking hold of the wrong handle, whether it be done for censure or imitation. But any teacher who will observe and imitate the methods of nature will have reason to be astonished, I am sure, at the distance traversed, whether in a day or a year.

—“Woman’s Journal” of January 19.

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## PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

### II. — THE BOXBERRY.

My little class and I have a glass tumbler of red boxberries, and a handful of little boxberry plants. I will give each of the children a plant to look at while I am talking, and they must answer the questions I ask, if they can.

In the first place, we will spell *boxberry*, and when you have all done so correctly, I will write the word upon the board, for we must not be satisfied to enjoy a plant whose name we can not spell. Where did our boxberry plants come from? Now, many little hands are raised ; so Frank may answer first. He says, “They grow in the woods.” What does Alice think? Alice “thinks boxberries come from Mr. Burton’s confectionery shop, for she has bought them there, herself.”

Alice is right, and Frank is right. If they did not grow in the woods and pastures, Mr. Burton could not have them to sell. They are sweet and spicy as sugar-plums, but no confectioner could possibly make them ; these pretty berries you love must grow.

Now Willie may tell us something about where he and Frank gathered these green plants, when almost all the little leaves are dead, and all the flowers. He says, “In the edge of the woods, ’most covered up by oak-leaves.” Yes, that is a favorite home of the boxberry-plant, and so are mossy pastures ; and now, if you will listen attentively, I will tell you how it grows.

It has a woody, trailing stem, that runs along under the oak-leaves, and is not often seen ; but its short branches peep up, crowded with

these sweet, spicy leaves at the top. Now look at them upon the little plants you hold. What is the shape of this shining leaf? Charlie thinks "it is round." I will lay it upon this round, silver half-dollar, and we will then see. No, it is not round; but if you could cut a robin's egg lengthwise, and lay it upon the leaf, it would cover the leaf nicely,—so we may call it egg-shaped.

Has it a smooth edge? Bessie says, "It is pinked." That will do very well, but *toothed* is a better word. Is it thin or thick? I will tell you it is a thick leaf,—made so, that it may live through cold days so brightly and constantly. Frank wants to know "if it is not varnished"? Its skin is so coated, certainly, as to keep it ever green (you know one of its names is the winter-green); and through all the cold, and ice, and freezing winds the leaf becomes more hardy and tough.

Now you may each tell me how high you think this little plant grows; and then Frank shall take the measuring-rule and see who is nearest right. You ask, "What makes these leaves so spicy and good to the taste?" They have tiny specks of sweet boxberry-oil scattered through them, and this, when withdrawn and mixed with alcohol, is the essence which flavors Alice's checkerberry lozenges she buys of Mr. Burton, for he can make the lozenges, if he can not make these red berries.

But now I see you are anxious to know about the beautiful berries themselves. Is it not so? Up go the little hands. Who can tell me how they came upon these boxberry-plants? Ah! you every one shake your heads, for you can not tell, except,—as Harry says,—"They grew." Yes, but how? They grew from the delicate little flowers that hung last summer just where these berries now hang.

If you had gone into the pleasant woods then, and searched under the old oaks so green and strong, you would have found these pretty plants all in blossom,—the dearest, loveliest blossoms; fair and bell-shaped, just tinged with pink; looking much like a flower of the lily of the valley,—peeping up from dry, soft leaves, and mossy nooks, amid other wood-plants. Out of each of those white little bell-flowers has grown a scarlet boxberry; for if there had been no blossom, there would never be a berry at all. And this sweet berry holds the tiny seeds; you may open it, and see if you can find them.

Now you know why the berry grew,—not only for you and the winter birds to eat, but that the plant might not be lost; for, when these seed-berries drop to the earth, they sow themselves amid the sheltering leaves, and plant the boxberry-shrub again. This is the way God makes the trees of the forest, and plants of the wood, field, and garden. All have their flowers, and then their seeds, and many sow themselves. At recess I shall give you this glass of boxberries to divide and eat, and perhaps you will each find something curious to tell me about them.

## HOW TO TEACH DRAWING.

BY MRS. ELEANOR SMITH.

## III

In a previous article we considered *position* and the use of *technical terms*, etc.

And now comes the drawing of *Lines*. First, the pupil must be taught what is meant by a straight line. Draw on the blackboard a straight line and a curved line, and give to each its name distinctly, also writing the name above each line. Then take a slate, book, or cube, and ask what kind of lines the edges make, straight or curved? Show them an orange or the base of a cone, and ask what lines they find now. Teachers will find that children get a wrong idea of the meaning of the word *straight*. They will call a vertical or horizontal line straight, but not one that inclines. Teach them that a line is straight when it has just the same direction through its whole length, while the *curved* line changes its direction constantly. Turn the slate or cube around, in different positions, and ask them if the edges are not straight? Another definition of the straight line is, it marks the shortest distance between two points, thus:  $a \text{-----} b$ . Let  $a$  and  $b$  be two points; the lowest line, marking the shortest distance between the two points, is the *straight* one. Now let the pupils practice drawing straight lines of indefinite length, so that they may learn to use their pencils with ease and freedom.

We now find it necessary to distinguish the different kinds of straight lines. Draw on the blackboard one vertical, one horizontal, and one oblique line. Ask them what kind of lines these are? "*Straight lines*," they will tell you. Do you see any difference? They will, of course, see a difference, but will not be able to tell what it is. Holding a ruler upright in your hand, ask them if the ruler is standing up or lying down? They will answer, *Standing up*. Then send a pupil to the board to find a line that looks like the ruler,—i. e., a "standing-up line." Then tell them that the name of that line is *Vertical*,—because it stands up straight. Have them find something in the room that makes a vertical line. (Do not teach them to use the word "perpendicular" for "vertical," for the term perpendicular can be only, with strictest propriety, applied to a line which forms a right-angle with another.) Let them repeat the name many times, and learn to spell it, so as to become familiar with its sound; also, write it on the board.

Then in the same manner teach the horizontal line, by laying the

ruler flat on the hand, and having them tell if it is a standing-up, or *lying-down*, or *level* line. Then send a pupil to the board, as before, to point out the line that resembles the ruler: give them the name. It would be well for the teacher to explain its origin. Ask them if they have ever been out in the country, or near the sea, where they could look off, and it seemed as though the sky and the earth, or the sky and the water meet? Tell them that this line, wherever we see it, is called the horizon. Show them that the line on the blackboard runs in the same direction. In this way they will connect, in thought, the two words, and remember the term "horizontal." After spelling this word, and writing it on the blackboard, we have only one line left,—the oblique, or *standing line*, as they will call it, if you hold your ruler in an inclined or standing position. Have the different lines illustrated by objects in the room.

The *manner* of drawing these lines should be carefully taught to pupils, for it is in the *Primary* schools that they should learn correct habits of working. *In drawing all straight lines the pencil should be held so as to form a right-angle with the line*; a vertical line should be drawn from the top downwards; a horizontal line, from left to right; an oblique line, downwards from the top.

Teachers can take pupils through this instruction in one week,—that is, three hours. Of course there must be considerable drill afterwards, the manner of which will be considered hereafter. But the ability to draw the different lines is to be mainly acquired by drawing them in combinations, and not separately.

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## OUR NOTE-BOOK.

Mrs. Hopkins' article in the November PRIMARY TEACHER has attracted attention in all quarters, and the amount that has been written to prove or disprove her statements would fill a small volume. Meanwhile, Mrs. H. continues her work at New Bedford, as though she had done or said nothing unusual, and in reply to a recent letter of ours, informing her of her notoriety gained through our columns, she says: "I had almost forgotten the paper on 'A Year's Experiment.' With regard to the veracity of the sketch, I will say that it was intended to be literal fact, and written with considerable effort at exactness. I showed the MSS. to a gentleman of culture and candor, who has had two children in my class from the first, and who understands my methods better than any one else here; after deliberate reading, he assured me that it seemed to him quite correct, and not overdrawn or extravagant. After this I struck out the most incredible-sounding and vaunting phrases, and added nothing before I sent it to you."

Mr. Higginson's article, from the *Woman's Journal*, will be read with interest, and our teachers will welcome with pleasure the first of a series from Mrs. Hopkins' pen, telling us "How to do it."

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Primary teachers will do well to keep in mind the reply of a teacher in a Paris school to a gentleman of this State, who asked him, "What text-book do you use?" "I teach," was the answer. "Yes, but what text-book do you use?" "I,—I teach,—I teach," was the repeated reply.

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A teacher in Akron, Ohio, teaches little children to read after a new method, thus: The teacher prepares on some slips of card-board, some words which may be made the principal one in a short sentence, as, for instance, "dog." The word is written and printed upon the slip, so that the pupil may learn the elements of penmanship with reading and spelling. The scholars are taught to read, spell, and write this word until they have learned it thoroughly, and then another slip with the word "the" upon it is given them, and they are taught its meaning, use, and relation. Then the pupils are taught other words in the same way, and are taught to put the words together to make sentences. Thus, in each new word that comes up, the scholar is interested, and his interest is preserved all through.

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Miss Miriam Webster, of Honolulu, Sandwich Islands, writes an interesting letter in support of the theory that children may begin the study of the natural sciences to advantage at a very early age, from which we quote:

"Children love the occupation that brings them into contact with the external world of beauty that lies on every side of them; and they are never too young for it. Prof. James D. Dana once expressed the idea, that children might begin the study of Natural History as early as ten years! But long before that age every mother or teacher knows the boys will bring in pebbles, and the girls will gather flowers. I once knew a little fellow, not quite four



years of age, who was one of my most enthusiastic attendants upon a wild-wood excursion. And often he would come toddling into my school-room during a recitation, his little face begrimed with mud, his flaxen curls dripping with 'frog-spittle,' or 'brook-silk,' his soiled pinafore gathered up in his dimpled hands *a la net*, to hold his treasures of field or marsh; and to my question, 'What have you now, Trumbull?' he would reply 'Fothils! fothils!' and lay at my feet the trophies of his morning ramble with as much proud satisfaction as if he had brought me the tooth of a *Dinotherium*, or the wing of an *Archæopteryx*."

It is pleasant to know that we come to our readers on the fifteenth of each month with the thoughts of the best thinkers on primary education in America. Most of our writers are well known; others will be, if not now. When we read, we like to know that what we read is good authority on the subject under discussion. We introduce a new writer this month, Miss Keeler, of Cleveland, Ohio. She is a lady well known in that section as an accomplished educator, and the subject which she writes upon is one of much inquiry among teachers. Rest assured that Miss Keeler speaks from a large experience and abundant knowledge on the subject.

The series of articles on "Health for Teachers" will be found practical and valuable. Miss Austin has better right to speak on this subject than any other woman in the land. She is an educated physician, and has been at Dansville Hygienic Institute for many years, where her experience has fitted her to have a complete knowledge of what she speaks; and of one thing you may be assured, she will not write of what she has not thought out and wrought out from her daily contact with invalids for more than twenty years. The advice Miss Austin gives should be carefully read and heeded.

And here we can not omit a good word for "Our Home on the Hillside" at Dansville, New York, under the care of Dr. James C. Jackson, whose reputation as a physician and writer is world-wide. A stay of several weeks at this beautiful "Home" has proved to us that there is no resort so valuable to the over-worn teacher as this. Dr. J. treats with nature's medicaments, such as rest, good food, pure air and water, bright sunlight, and the brighter rays of hope, faith, and courage. Miss Austin has been an associate in this Institute for many years, and her reputation has been built up in connection with "Our Home." If a sick or worn-down teacher reads this article, and wants a good adviser to find the great highway of health, write to Dr. Jackson or Miss Austin. No man hates disease worse than Dr. J., and no other knows how to fight the devil more successfully.

#### THE PRIMARY TEACHER

Is a JEWEL.—W. WHEELER, *Ottawa, Kansas*.

Meets the wants of teachers as no previous publication has.—ELIZABETH S. BROWN, *Westvale, Mass.*

If it compares with the JOURNAL, it must be good.—G. W. CALKINS, *Catskill, N. Y.*

We all think it *invaluable*.—F. A. BRACKETT, *Bristol, Conn.*

I am delighted with the PRIMARY TEACHER.—*Carlisle, Pa.*

Just what every primary teacher must have.—*Tilden Enterprise, N. H.*

THE  
PRIMARY TEACHER.

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THE CLASS IN ARITHMETIC.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

*ITS FIRST INTRODUCTION TO COMPOUND NUMBERS.*

MAGGIE, BERTHA, MABEL, LOUIE, CARRIE, ANNA, ALICE, GERTRUDE, LILLIE; all from eight to ten years old.

*Teacher.*—There sits Emmie, looking at her ivy. Beg pardon, Emmie; but where did you get that dress?

*Emmie.*—My Auntie bought it when we were in London: it is a Scotch dress.

*Teacher.*—So I thought. It is very pretty; did she pay for it in dollars and cents?

*Emmie.*—No 'm; it cost eighteen shillings in English money.

*Bertha.*—O, I know about English money! Clara bought us a great many things in London, and she told me all about it.

*Maggie.*—I should like to go shopping there,—how funny!

*Teacher.*—Well, let's go this morning. Play we are in London. Have you any money in your pockets? I will say your fathers have given you each £3 to spend, but I am glad for your convenience it isn't all in pound-notes, but a two-pound-note, eighteen shilling-pieces, and twenty-four pence, one of which is worth nearly two cents.

*Mabel.*—Why, is that the same as three pounds?

*Teacher.*—Yes, if I reckoned rightly. It takes twelve pence to make a shilling, and twenty shillings to make a pound. Twenty-four pence would then be two shillings, and those, added to eighteen shillings, make twenty shillings,—just the one pound we need to make, with the two-pound note, three pounds. Now we will buy some pretty things for our friends, this morning. Nella, do you remember the exhibit of English pottery at the Centennial? "Yes"; well, as it is the fashion to buy such things, let us go into this large ware-house of "James Stiff & Sons," and choose our purchases. You may say, in turn, what you will buy.

*Mabel.*—I want a Majolica *tête-à-tête* set for my mother, on which I can take up her supper when she is sick.

*Teacher.*—Very well ; I write that down here, while those who know may describe the Majolica ware. [The description is quite full and plain from two or three.] I will say that the price of it is £1 12s.

*Bertha.*—I will take two terra-cotta vases.

*Teacher.*—Describe them, Bertha: you say you have two or three terra-cotta ornaments at home. I will put your purchase down under Mabel's ; it comes to 12s.

*Louie.*—I would like a few handsome tiles for Aunt May.

*Teacher.*—Yes, four Staffordshire tiles come to 8s. [Alice, Gertrude, and Lillie don't know what they want, and as they are younger, the teacher chooses for them: A pretty tea-pot for Alice's mother, called a Rockingham Teapot, for which she must pay 10s. ; a Parian statuette of Cupid for Gertrude's purchase, worth £1 6s. ; and a beautiful platter of Lambeth pottery, worth £1 18s., for Lillie to give her papa.]

*Anna.*—Oh ! can I buy some of those lovely little Majolica butter-dishes? I know they cost \$4 a dozen here.

*Teacher.*—Yes, indeed ; here are some like fern-leaves, and some like shells,—they are only 10s. a dozen.

*Anna.*—Then I want a table-ornament, too, in that flowered-china, or that with birds on it.

*Teacher.*—We will put it down: Butter-dishes, 10s. ; table-ornament in Faience ware, £1 12s.

*Maggie.*—What shall I have? I can't think.

*Bertha.*—O, Maggie! you and Carrie get some fruit medallions for your mother to hang in the dining-room. I have seen them, they are as nice as pictures.

*Teacher.*—Very well ; Carrie and Maggie get three medallions each for £2 a half-dozen,—you will have to divide the expense afterward. Maggie may pay it now. I will buy two dozen pretty cups for the scholars to keep on their tables ; the price is £1 per dozen, how much is that apiece?

*Anna.*—Well I know what they would cost apiece if they were a dollar a dozen, but—

*Maggie.*—Well, can't we divide a pound by twelve?

*Teacher.*—Of course ; what does the pound make twenty of?

*Several.*—O, shillings! change it to shillings.

*Bertha.*—Twenty shillings divided by twelve is one shilling and eight over.

*Teacher.*—Now change the eight shillings left into pence, and divide that by twelve. In one shilling there are twelve pence, so in eight shillings there will be—

*All.*—Ninety-six pence.

*Maggie*—And twelve will go in ninety-six, eight times.

*Bertha.*—It will be one shilling and eight pence.

*Teacher.*—What will?

*All.*—One of the cups.

*Teacher.*—Do you understand, Carrie?

*Carrie.*—I sort of half do and half don't.

*Teacher.*—Pretty soon you shall all be sure, but attend now to this. We will find out how large our bill is at Messrs. Stiff's store:

1 Majolica <i>tête-à-tête</i> set for Mabel, - - - - -	£1	12s
2 Terra-cotta Vases for Bertha, - - - - -		12
4 Staffordshire Tiles for Louie, - - - - -		8
1 Rockingham Teapot for Alice, - - - - -		10
1 Parian Statuette for Gertrude, - - - - -	1	6
1 Lambeth Platter for Lillie, - - - - -	1	18
1 dozen Majolica Butters for Anna, - - - - -		10
1 Table Ornament, Faience, for Anna, - - - - -	1	12
6 Medallions Lambeth Pottery for Maggie and Carrie, 2		0
2 dozen Cups for the teacher, - - - - -	2	0

*Bertha.*—I admire bills. My mamma always takes me shopping with her now, to reckon quickly and find what change she ought to get.

*Teacher.*—Bertha and Maggie may add these pounds and shillings on the board, the rest on their slates. Alice, Gertrude, and Carrie, come close around me and let me help you,—come, too, if you want to, Lillie. [After five minutes' work, all attend to the board.]

*Carrie.*—Maggie's is added one way and Bertha's the other; Bertha's is like ours, so Maggie's is wrong.

*Maggie.*—No, my answer is just the same, only I added the pounds first, and Bertha the shillings. Is mine wrong, Mrs. ———?

*Teacher.*—No, Maggie; but it is usual and easier to add the smaller kinds first,—just as you add the units before you do the tens. Well, you add the shillings: it makes——

*All.*—Eighty-eight shillings.

*Teacher.*—And if every twenty shillings is a pound, how many pounds are here?

*All.*—Four pounds and eight shillings.

*Teacher.*—And what shall we do with the pounds, Mabel?

*Mabel.*—Add them to the pounds, I should think.

*Bertha.*—Why, of course you do, and it makes twelve pounds.

*Teacher.*—Yes, we have spent all together £12 8s. Now we will find out how much change we should each have. Mabel had £3, and spent £1 12s; she may find out, at the board, what she has left. Bertha spent but 12s of her's, Louie only 8s; they may work their's out, too.

*Mabel.*—Why, I don't know how to begin.

*Teacher.*—See how I write it down:  
(Isn't £2 20s. the same as £3?)

£2	20s
I	12
—	

*Mabel.*—Yes, now I see. I shall have - - - - £1 8s. left.  
O goody! I can buy some more things.

*Teacher.*—We will go into a lace and dry-goods store, another day, so you must be prepared at the next lesson to show what you wish to buy there.

*Bertha.*—I have £2 8s. left. I changed one of my £3 to shillings, and took my 12s. from it, so of course I had £2 and 8s. left.

*Teacher.*—Mabel, you may go show Carrie how to find what she will have left; Bertha may show Alice, and Maggie may show any one else, —Gertrude, if she will. [After all is clear in adding and subtracting, the teacher gives them the table of English money which she has written in full on the blackboard; takes them through the process of reduction and multiplication, which she finds them quite ready to suggest for themselves, step by step, and finally points out the dozen or half-dozen examples in English money,—scattered through many pages of the Arithmetic,—for them to work out before the next lesson, telling them, however, to be sure not to read over any thing in the book about it, and particularly no rules.]

*Bertha.*—Are French money, and German money, and all those in the Arithmetic?

*Teacher.*—No, only English money; it is not a part of Arithmetic,—only one of the ways of using arithmetic in trade. I don't know why they put no other kind of money in the book for you to work upon.

*Louie.*—Well, I didn't care about knowing it, for I never shall buy any thing in England,—they were so horrid in the Revolutionary War!

*Teacher.*—The half-hour is over. You have learned quite a good deal. They have some funny names for it in the book.

*Carrie.*—Please tell us what they are.

*Teacher.*—Table of English Money, Reduction Ascending, Reduction Descending, Addition of Denominate Numbers; also, Subtraction, Multiplication, and Division of Denominate Numbers. [A shout of laughter.]

After this lesson, which was full of interest and conversation, of which only the outline is reported, the class were exercised during subsequent lessons in making purchases, in inventing and working out examples, until every member of the class was quite at home in the different processes with English money, since which they find no difficulty in applying the principles to any of the tables of weights and measures, although it is not the intention of the teacher to keep them long upon those

standards which it is hoped will soon become obsolete, but to proceed at once to the Metric System, which requires but a lesson or two, as it is a decimal system, and its terminology is so interesting. The class is warned off from the rules, and any thing in the book except the examples, until the time comes for using the rules as a summary of our discoveries.

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## DAILY PROGRAMME FOR A PRIMARY SCHOOL.

BY MARY P. COLBURN.

### IV.—READING.

Book in hand, teacher as well as pupils, we are all ready for the most important of the three "R's."

Before us lies a lesson, like some newly discovered mine, unexplored. O, that it might always prove rich in profit, and productive of good yields! But I must disclaim, in the beginning, against the sequence of words and sentences too often put into the hands of the young in the so-called "teaching them to read"; it seems as if,—if the words are only short enough, and their meaning can be borne out by a few illustrative pictures,—the whole intention has been accomplished.

Not so: we can not be too careful of the *sentiment* of the matter which is placed before a child; and it is just as easy to promulgate in easy words some happy, pleasant idea, as it is to present something objectionable, or at least meaningless. But as we, the *workers* in the great school-system, must take things as they are, it, of course, becomes a merit to be skillful in their best use.

So, then, here is our reading-lesson; for, mind you, it is as much *our* lesson as theirs,—if we want the most we can buy for our money,—in other words, if we desire good results.

As the same principle of *order* applies to every thing that is done within the four walls of our small domain, we must insist upon attention, and must also be sure that we invest with sufficient interest the *lessons*, as well as the conversations and the stories. Should this last not be rightly apprehended, I would say, *en passant*, that the labor in a primary school is materially lessened by indulging largely in the conversational method, taking for texts *every thing* which comes up in the line of the day's duty.

Having selected the lesson, let the teacher call upon some one to mention the number of the lesson, some other to name the subject, and

still a third the paragraph ; and, as no one knows who will be called upon, each little fellow is ready and eager to answer. Thus you know they are right at starting.

Next, the lesson is read by the teacher, in order that its sentiment and meaning may dawn upon them previous to the "digging process"; *for don't we dig in our mine?* Now let the class be called upon to rise, and when the aisles are filled neatly and in order,—being careful about the standing and *toeing out*, as well as all the rest,—they are ready for their part of the work.

Commencing at the first word, require them to spell, in unison, the lesson *by sound*, pronouncing each syllable and word as they proceed. No matter in what grade is your teaching, this plan is equally valuable. Very likely you may observe some small specimen who hasn't an adequate idea of what he is trying to do ; if so, here comes one of your extra labors, for it is too often the case, especially in our graded city-schools, that children are pushed up higher,—if they happen to be larger or older than their fellows,—before they have fairly conquered what they should have learned in the grade below.

At this point, with the class all listening and waiting, give a few words of explanation and encouragement, and it is more than likely you are unconsciously confirming some weak ones, whose infirmity you do not suspect,—besides, smoothing out that poor little screwed-up face ! So on, to the end of the lesson, be it longer or shorter. A few lines, or even words, are just as important for the mind to grasp as a page or more.

But this is by no means the end of *learning* the lesson. You are only launched, and the real voyage is before you.

The first scholar is now to be required to spell the first word in the lesson, *by letter* ; number two following him, with the second word ; and so on, to the end. The closest attention to this exercise is necessary, in order that the harmony may be preserved, thus securing to each child the sure perception of every word that is uttered, whether by himself or some one else. Should an inattentive eye be wandering, then immediately call upon the little heedless one to spell the word next in order,—a very simple means to carry out your point.

Go round and round the class, if the lesson be long enough ; if not, repeat,—being sure that, if much time *is* occupied, you can afford to have it so,—for under pressure, this exercise may serve for the reading during that session, and the lesson is *learned* for the next. Such a voyage can not fail of a successful ending and a rich freight.

*Note.* In this connection, I would like to call the attention of the sixth-grade primary teachers to a little work, published by Prof. S. S. Greene, Providence, R. I., entitled *Thought and Expression*, which so combines the useful in teaching, that it can not fail of being a valuable assistant.

## THE WRITING - CLASS.

BY J W. PAYSON.

## VI.

*TALK TO TEACHERS.*

You need not be an accomplished penman, to be a successful teacher of writing. A thorough knowledge of the matter to be executed, a power of close criticism, and a great amount of enthusiasm, with a faculty of infusing the same into a class, will make all,—both teacher and pupils,—enthusiasts and critics during a writing-lesson, and produce the most satisfactory results.

Freedom and ease in writing are only acquired by having the muscles educated to their work, so as to move with rhythmical grace at the will of the writer. No amount of practice, without an accurate conception of the forms to be executed, will make good writers. The mental picture of the letter must be clear, before the muscles can be properly trained to execute the same. Right forms, rightly understood and practiced, will alone secure the desired end.

In teaching movement, like musical execution, the simplest practice should be strictly adhered to for beginners. We need five-finger exercises in writing,—that is, easy practice within easy scope of the untrained hand. Every exercise of this kind should have some specific object, and should serve to train the muscles used in making the letters of the alphabet. Most of the popular movement exercises are absolutely useless, if not entirely prejudicial. At best, they simply afford a facility in striking large flourishes, from which it is exceedingly difficult to come down to a practical, business style of writing. Such practice not only leads to no practical results, but is absolutely ruinous for beginners.

No movement-drill, designed to develop a business-hand, should have a larger scope than a medium size of capital, and should be regular and complete in itself, introducing no motion that is foreign, or which tends to interrupt the regular action of the muscles, since every such digression breaks up the unity of the movement, and spoils its effect as a gymnastic. A good way to test a drill, is to finish it with some letter requiring similar movement; and if this can be done readily and naturally without stopping the pen, it will almost invariably be found that the exercise has led to the formation of the letter, and is, therefore, an excellent preparative.

A movement-drill should be free, natural, and easy, so as not to make it necessary to constrain the muscles. For this reason, much practice on straight lines is not beneficial. Curves are easier to execute, and



more natural. It would hardly be too much to say that there is not a natural motion of the body but what is in a curve. The horizontal straight-line, three or four inches in length, which is often given as a first exercise, can not be executed even by an adult without steady restraint of the muscles. The limit of an inch in the direction of a straight line, is about the scope of little hands in primary classes.

It is not of absolute importance, in movement-drill, that the pupil should follow the lines of the copy with studied exactness. The paramount object is to acquire a free and natural motion of the pen. Nor should the pupil be allowed to write the exercise in a loose, irregular, and careless manner. The movement should be made with moderate rapidity, and with the least possible exertion.

*Points of Rest.*—While forming a letter, the hand-rest should be comparatively stationary, only participating slightly in the finger and fore-arm movement. This allows the pupil a resting-point for each letter, in order to concentrate attention upon form. As the writing advances, the hand, propelled by the fore-arm movement, slides across the page on the finger-rests.

#### THE LESSON.

"We come now to a very interesting group of letters, the small ovals, *o, a, c, e, and s.* Small *o* is the queen of this little family. It is a very important letter, since the main part or oval combines all the elements except the straight line, which you may call the queen's sceptre. I will now draw on the board two horizontal lines. The lower one is called the base-line, because all the letters rest upon it; the upper one, the head-line, because it shows the height of the letters. The distance between these lines is a space in height. Let us make the small oval within the ruling. Observe that it rises to the height of one space; that it rests on the base-line at one point only, and touches the head-line at one point only. We begin the oval at top with the left-curve, which we carry on main slant nearly to base, making the lower turn on the downward movement, to base; here we begin with the right-curve, and carry it on main slant nearly to top, completing the oval with the upper turn on upward movement, meeting first curve at top. This closes the oval."

*Note.* The inclined oval can be practically illustrated to the youngest pupils by cutting one out of card-board, and describing to them the sides, top, and base. Next, cut off small horizontal sections at either end, and incline the remaining part between two parallel lines so that the left side touches the top, and the right side the base-line. Then, by adding the short sections at top and base, complete the oval and show the position of the turns. This

analysis will give them at the very start a correct idea of the script oval. Observe carefully that when the oval is placed upright between horizontal lines, the ends of the long diameter touch the top and base-lines. Now, if we incline the oval a little to the right, the upper end of the axis moves downward to the right, while the lower end of the axis moves upward to the left, thus bringing the upper turn wholly to right of point of contact at top, and the lower turn wholly to left of point of contact at base. This simple theorem is the foundation of English script, and a clear comprehension of it is the key to the construction of the written alphabet. Entire systems of penmanship are interwoven with absurdities, from a misconception of the inclined oval.

"What element did I first make in the oval?" "The left-curve." "Where did I begin it?" "At top." "Did I carry the curve to base?" "Yes." "Let us see." I now make the small oval on the board, and carry the left-curve clear to base. Here I start with the right-curve, and carry it clear to top, joining first curve, the result being a pod-shaped oval. "Is this right?" "Oh, no!" "It is pointed." "There are no turns." "It is too narrow."

"Well, well, children, I will try again to please you." I now carry the left-curve to base, making the lower-turn below base-line, and then continue the right-curve to top, making the upper-turn above the head-line, and meeting first curve. The result is a wide, misplaced, ungainly oval, which the children all laugh at. "Is this a correct oval?" A quick chorus of "No." "What is the trouble?" "You've made the lower turn below base." "It is too wide." "You've made the upper turn above the line." "It is too high." "Where should the lower turn be made?" "Just above the base-line." "And where the upper turn?" "Just below the head-line." "Right. The turns are small, but if not made correctly, they spoil the letter." I have purposely taken up the small oval first and explained it, independent of any connecting lines, to the pupils.

"Now, to make written small *o*, we must begin the letter from the base-line, with a left-curve on connecting slant; and we must finish the letter from top by retracing the turn, and adding a short horizontal curve, as in *v* and *w*. If the sides of the oval are curved too much, it spoils the letter by rounding it; if they are hardly curved at all, it takes away the beauty of the letter; if the sides are not similar curves,—that is, if one curves more or less than the other,—it destroys the symmetry of the letter. Both sides should curve slightly and equally, and the oval should close at top. We begin small *c* the same as *o*, with the left-curve on connecting slant; but then we make the upper turn below the top-line, and finish it with a dot, as in the Roman small *c*. Next we retrace the turn, and form the left side and base of the oval as in *o*, and finish with the right-curve on connecting slant. It is a very easy letter to

make, when you once acquire the right movement. You begin it like the first part of *n*, with the turn added, pressing the pen lightly for the dot. Retracing the turn gives it a simple and elegant form, similar to the Roman letter. You see that it is an incomplete oval. So is small *e*. To make this letter, you have to let the first curve droop a little, and then carry it upward on the main slant, making a very short turn; you then form the left side of the oval, crossing the first curve one-third space above base, and finish as in *c*, with lower turn and right-curve." By adding lines, I show the pupils that *c* and *e* belong to the group of ovals.

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## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

### VI.

Building is done, the blocks are "housed," the children rise from their seats and march off in pairs, led by the kindergartner. Either all join in a song or keep time to the march played on the piano. At first the children march straight along, then in a circle. Time is sometimes kept by stamping the left foot lightly. Now the children trot along on tip-toes, imitating the curved lines of a rivulet. After a while they separate into two single lines, but, when meeting, re-join and march again in pairs. Arches are formed by raising the hands, by which two and two children hold each other; then they pass along under the arches, which will create great merriment.

At last a circle is formed, from which the children file off in lines,—according to their age,—to the lunch-tables, where small plates are placed before each child, and the little "lunch baskets" distributed, from which the children take their plain bread or fruit; for cake and candies, or other dainties, are not allowed. This "luncheon" is often omitted in Kindergartens, perhaps because its importance is not rightly valued. Children of the Kindergarten-age are as yet so young (3 to 7 years) that they need oftener, and in smaller portions, to "replenish the fuel." It also teaches the children manners, kindness, and consideration. It can be made a lesson to remember others,—the dog, or pussy, or the Canary-bird, or the plants, which are fed by being watered.

Such a merry little party is the prettiest sight one can imagine! The fair young faces are shining with happiness, though sometimes here and

there the pretty picture is darkened by misbehavior, or it is even more lighted up by some sweet trait. The empty little baskets stand orderly on the table; the napkins are tucked under the chin; here an apple is placed on the plate, and its rosy cheeks are admired by all who see it; there an orange is held up; or some crackers are tidily placed on the plate, so that even not a crumb should fall on the table. Or, on the other side of the table, the basket has been turned over, and this child has yet to learn order. A child may also be seen eating with both his hands,—stuffing his cheeks full, being unable to chew the food, etc. The observant and attentive kindergartner notices all this, and without moralizing or blaming she freely talks to the children, here and there having a kind word for the tidy ones; and, if the kindergartner is at all loved by the children, it will not be long ere the children are all as neat and good as can be desired. Here a child has forgotten its lunch, and its little neighbor holds out his apple to let it take “a bite.” Or another child offers to divide its luncheon, and does so more or less generously, as the child’s character may be.

This morning happened something very unusual. Everything was going on nicely; suddenly we heard a little scream, and by looking round we saw little three-years-old Pauline, who is in the Kindergarten but a short while, her little fat hands stretched out toward her brother Harry, who has her orange before him, which has been cut into quarters, holding one quarter and biting into it. Now, Harry is a gentlemanly little fellow, taking care of Pauline wherever he can; we also had observed that, at times, when she was still desirous of eating more, he had given her the choicest part of his own share. Therefore we could not imagine what could be the cause of this action, and I called out: “Harry, what are you doing?” Harry looked up with his beautiful blue eyes,—almost reproachfully, that I could not understand it all at once,—and said: “Mrs. Kraus, Pauline has never eaten an orange before, and I was only showing her *how to eat it*.” He was very much in earnest, and so was little Pauline, to whom this kindness was of too practical a kind to relish it.

Here I will give another instance, how, in our Kindergarten, a child was cured of selfishness and greediness. The fellowship in the plays,—the prevailing freedom and gaiety, conjointly call forth in the hearts of the children moods and sentiments which may be considered the fore-runners of a conscious love of the good and the beautiful. Elements so injurious to the heart as a stubborn seclusiveness, obstinacy, quarrelsomeness, imperiousness, or pride, are entirely banished from the Kindergarten.

It can not be conceived, unless seen, of what importance it is, when children are brought and kept together on the principles of harmonious

work and of equal claims to culture, development, and the care of the kindergartner. Here more opportunities offer to be kind and forbearing; selfishness is given up; the good example of others is followed, and it becomes a habit for life.

Hear but this one example, the outgrowth of the social meal,—the children's lunch-time: One little boy of five years brought a very large and choice luncheon; he ate more than he needed, and hardly ever could eat all he brought. It happened several times that one child or another had forgotten his lunch. For this emergency I kept a box of crackers, but, in order to cure our little "epicure," I did not offer the crackers, and asked him, instead, to give his friend, who sat next to him without anything to eat on his plate, some of his luncheon which he thought he would not need. He shook his head and said: "Now, I don't want any more, but I shall eat it all when I go home," and without taking notice of the other child, he put the remains of his luncheon into his basket.

I did not give him up; I knew, though loving his food too much, he would learn to overcome this weakness. The next morning, finding that another child had forgotten his lunch, I tried the little boy again, but he had still the same answer for me: "Now, I don't want any more, but *I shall eat it all up* when I go home." This continued for a week. The following week, in the morning, when all the children were assembled, instead of telling them a story, as I most always do, I began to speak about the sparrows, which the children could see on the balcony and in the park, and that *they* could see the children at their luncheon, and that,—in the sparrow language,—they had expressed their surprise that the children never gave them a crumb of their luncheon. I showed the children a box, which I would send round the tables to all the children, so that they might help to feed the hungry birds. Every child put something into the box: some gave rather too generous a share, some only a few crumbs,—only the boy for whose benefit this had been arranged, refused to give anything. "I shall eat it all up," he said, as before. Of course, I did not yet give him up, but persevered.

After a few days, when at lunch-time the box was again sent round, as we did now daily, our little boy took a *roll* from his basket and placed it in the box, saying, with a broad smile, "That is for the sparrows." I said, "That is very kind in you to give some of your lunch to the sparrows"; when he answered,—to my dismay,—"*I brought it for the sparrows; my own lunch I will eat all myself!*" What could be done? Nothing but persevere. Again some days passed, and the little boy brought daily a special roll for the sparrows, in order that *his own* dainty lunch he might *eat all up*, as he always termed it. At last, one

monning, he came to the Kindergarten and brought *no* roll for the sparrows, but broke off a tiny piece of his own luncheon, and his face was shining with pleasure while he did so. Each following day he contributed a larger share for the "poor hungry sparrows," and after a while he was one of the most generous children in the Kindergarten.

During lunch-time the children converse to their heart's content; when the meal is finished, the napkins are carefully folded and replaced in the baskets. Then the children have their hands washed, and return to the Kindergarten play-room, where the "steam is let off" by allowing the children to romp and play for a few minutes, as they like.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### V.

#### GAMES.

In studying how to maintain health and strength, the teacher may well consider the uses of games. Many practice these with profit; others, no doubt, practice them to their disadvantage; while others never engage in play of any sort. These latter make a mistake. The maxim, "All work and no play," etc., is as truly applicable to grown-up boys and girls as to little ones,—yes, and to elderly folks as to young ones. In fact, a reason why persons get old so fast is because they lose the playful spirit, which is a thing to be held on to and cherished, and given free course.

It is true one may be playful in spirit and not engage in games, but these do help, and they afford an excellent means for a tired teacher to secure that mental diversion which changes the action of the entire nervous system, and reacts on the blood circulation, and thus affects every tissue of the body. I would not deny that, in some circumstances, change of work may be restful, and so recuperative. But there are not many teachers who would not be benefited in body and in spirit by at least half an hour daily of abandonment to some play, which, while it absorbs the attention and drives out all responsible thought, taxes one in no way. Neither light reading nor light work can take its place. Indeed, the "light work" in which young ladies are apt to indulge themselves,—the crocheting, embroidering, knitting,—is wholly unfit for teachers.

It is no virtue, nor is it a mark of a great mind, not to be able to be amused with any sort of game, or anything that is play. Fondness for games is a conservative element in the make-up of the brain-worker, and it may be brought out in those who have never cultivated it. One can not enjoy play,—because she wishes to use all her time in other ways. Let such one consider that to play is to add to her time by lengthening out her years. Another has a conscientious conviction against games,—I would not interfere with conscience. But all should be careful to have a “good conscience,”—that is, an enlightened conscience.

Those who are apt to amuse themselves unprofitably, should have some serious interviews with conscience. Amusement, to be wholesome, must always be a means, never an end. A degree of excitement in a game is good, but the greater the excitement the shorter should be the time given to it. This whole matter must be regulated by good judgment, and not be left to impulse, else more is lost than gained; what is intended as recreation degenerates into dissipation, and becomes demoralizing in every sense.

When so completely fagged that the simplest game costs too much effort; a season of thorough repose may enable the person to enter into some amusement for a short time, to advantage, before retiring for the night. One person may play two hours and be the better therefor, while another engaged in the same game for the same length of time would be made nervous and restless as a consequence. Each individual, when she understands her own constitution, must be a law unto herself. It is well to take into account, however, that what is exciting or exhausting, when first practiced, may prove simply pleasing and refreshing when custom has made it easy.

What shall we play? Why, if playing pins on the top of an old hat will make you forget yourself, and all your cares, play pins by all means; if jackstraws will better do this, then let it be jackstraws; if dominoes, dominoes; if back gammon, back gammon. If cribbage, or muggins, or whist, then shall it be these? May it be any game of cards? Let every one decide this for herself, and not for another. A lovely Christian woman, standing high as an educator, declares she knows no other games which so well serve the purpose of diversion as cards. Of other plays, some are too stupid, some too taxing. Games of cards are quickly played, and hold the attention without challenging much thought. Another Christian teacher, though wholly divested of the impression made on her by her parents that playing cards is sinful, on trial found these games so intensely interesting and exciting as to be exhausting rather than restful.

Chess, I should think, is not a game for teachers, nor in fact for any

brain-worker. It is entertaining labor, rather than play. Checkers, too, if played in earnest, is too hard. All company games, like magic, music, stage-coach, shouting proverbs, authors, Peter do so,—which require not much exertion,—are very desirable.

Most useful of all, however, are those games which are played in the open air, and of these I place croquet foremost. Oh! croquet is the game for me. I like it beyond measure,—so well, that when I took it up as my afternoon recreation, I was compelled to put myself under restriction in time, else, coming from my work tired, I left my play still more tired. But, having learned to regulate myself in regard to it,—with a friend as fond of it as myself,—I practiced it with great benefit all summer, and through the fall, and nearly through the winter. All the light snows, till far into February, we had swept and shoveled from our ground; and, bundled up in fur caps and mittens, with Cardigan jackets and wristlets, and long warm cloaks (of two or three layers, if the cold and blowing winds demanded), and leggings the same, with warmest overshoes, or else thrusting our feet (encased in layers of yarn-stockings) into our big brother's heavy boots, with a board at one side to stand on, and seats, furnished with fur robes or comfortables, and heated soap-stones, or jugs filled with hot water, to warm cold fingers and toes, we pursued our favorite game with as keen delight in zero-weather as in a summer evening. When at the lake-side, we even drove ten-penny nails into the lightly-encrusted ice, and had some very jolly games upon it.

*"Our Home," Dansville, New York.*

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## HOW TO TEACH DRAWING.

BY MRS. ELEANOR SMITH.

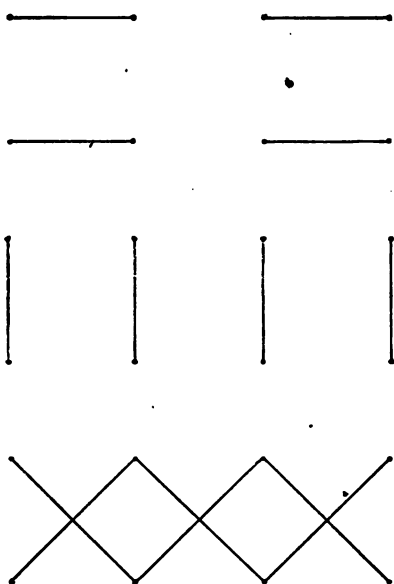
### IV.

Mixing straight and curved lines, especially where Drawing is first introduced, I do not think advisable, for this reason,—that it confuses the teacher, who has, as it were, to learn a new language, the *principles* of which she must become so familiar with, that she can teach it intelligently to her pupils.

Teachers require a clear, concise, definite arrangement of work to obtain the best results; then I think it is best to take, first, the straight line alone, and have a thorough practice in it,—pupils have fewer difficulties to encounter, and have time to become familiar with the pencil.



In class-instruction, where there is a necessity of uniformity of drill the teacher will find the practice of drawing straight lines a great help, as there will be a unity of action more easily obtained. In drawing curves, the slate is placed in any position that will give an uninterrupted view of the line to be drawn, so that a certain amount of liberty and exercise of judgment must be allowed to the class in such cases. Without previous practice a class will fall into disorder, but if they have had the discipline arising from the straight-line practice, they will be able to take care of themselves better and work intelligently.



Have the pupils pass their pencils between the points without touching the slate, several times,—slowly at first, and increasing in rapidity,—then let them draw the line. By this means you obtain greater quickness and precision, and a better quality of line from the outset. Take the horizontal line first, as being the easiest to draw; next the vertical; then the oblique. The two rows of points will answer for the drawing of the different lines, using the second point above and the first point in the lower row for the ends of the oblique line. Before beginning to draw lines, I would have the pupils practice making

points,—first, horizontally, one inch apart, giving them the little paste-board measures, six inches long (which are easily obtained), to test their work with, but *not to draw* by. The teacher can make a very good class-drill of this by counting, slowly at first, for the pupils to make the points, giving first, two, then three, and lastly four points. After making a row of points horizontally, it is comparatively easy to measure off an inch vertically,—by merely placing another row of points at the distance of an inch, directly below the first row.



— During early childhood, enough is done if mental vivacity be maintained.—*I. Taylor.*

# SUGGESTIONS.

## 3. How to Teach the Sounds.

The following is from a letter written Dec. 4, 1871, to a teacher in Missouri who was required by her superintendent to teach by sound with the Pronouncing Print and was quite anxious lest she should fail of success.

The chief thing required, and the only thing absolutely necessary, is to **spell by sound while looking at the signs**: to point to and look at *m ou se* and give the successive sounds *m ou s*, and then the whole word *mouse*. This is simple enough but it is the whole of it, and if you persevere and carry the class through the primer, first sounding every word with the class (in concert) two or three times, you will see the good results. Of course they can not *appear* till after the children have become acquainted with the sounds of the letters and have *used* them.

SOUNDING the word is the main thing.

PRACTICE, drill, is important.

CONCERT practice is important.

Practice in sounding the word (by the class) AFTER YOU, at first,—imitation—is important.

Practice in sounding the word WITH YOU, as soon as they begin to know the letters and their sounds, is important.

After taking the class over the lesson, as above, by *sound*, I would *always* (in the Primer) dictate it to them, a few words at a time in the natural way of talking and reading it, with proper expression, so that they may "talk it off," and thus acquire ease and naturalness.

## To Teach the Sounds of the Letters.

You can proceed just as you would to teach the *names*. If they look at these letters *m ou se*, they can say and learn the sound *m* as well as the name *em*; the sound *ou* as well as the names *oh you*; the sound *s* as well as the name *ess*; and that *e* has *no* sound, as well as to call it *ee*. So you can teach the sounds by *any* way you would use to teach the names; but—

## To Teach with Facility and Efficiency.

1. Use the *Blackboard Exercises* given, or indicated, on pp. 3 and 4 of my *Mc Guffey's Primer*, or *Primary Reader*, or *Hillard's Second Reader*, *Watson's National Primer*, *Sander's Union Primer*, or *Union Reader No. 1.*, or of *Edwards and Webb's Analytical First Reader*.

2. Use at another hour of the same day, such of my *charts* as teach some of the same sounds; the first time going over them, *teaching* only the four *large* letters on each chart, making any use of the rest of the chart, for dictation and concert practice, that you please.

3. Use some common easy words containing the sounds that you wish to teach, printing

them letter after letter on the blackboard talking, explaining, interesting the children, giving the sounds, making them sound with you, as you print each letter on the board.

Suppose the following is the blackboard and these are the words—

mouse	e i w	c s s	m n	c s s
eyes		oh oh	e a oh o o	
the-nose		I i y	t l f h	
tail		I see a-	mouse.	
feet		I see two	eyes.	
two mice		I see two	mice.	

1. As fast as you print the signs on the board, make the sounds and let the children join afterwards in concert with you (*two* times or not more than three), thus; you sound *m*, then all the children together sound *m m*.

2. Then spell it—the word *mouse*—by sound, **pointing always at the signs**, always letting the class imitate you, and join with you in concert *two* times.

3. Then print each sign by itself at the corner of the board, always sounding each as you print it, and then having the class follow twice in concert with you.

4. So go on with each of the eight words in succession.

5. Call attention to the forms of the letters as you make them, point out their differences and the way you print them, the three *es* in *m*, the two *es* in *n*, the two parts of *h*, *l*, *c*, the round dots of *s* and the square ticks of *s*. Let them observe and make distinctly the difference between the hissing *s* and the buzzing *s*, but look out, at the very first, that they make the sound *s* very short and quick, and in exact concert.

6. You can just as well—yes *better*—bring in now some of the *duplicate* letters as *cs* and show them how they are alike, calling attention to the dot in *c* and *s*. So *I i y* all have *l*, (the hair line *j* in *y* represents no sound). So *ou* and *ow* have *ou*.

7. Speak a few times of the hair line letters (as *e i w*) as having *no* sound, and made *light* because they have no sound, and you will quickly fix that fact.

8. Every now and then point to all the *ms* on the board, sounding *m* every time; then to all the *ns*, *es*, *ls*, etc.

9. Let the children see you, hear you, join with you, imitate you, and thus learn, and practice eye, voice, and ear. But *do not* question them, or make them *tell you*, till you are pretty sure they have learned and know. Don't *teach* (such things as these letters and sounds) by *asking*, and *testing* their knowledge before

## HOW TO TEACH THE SOUNDS.

they have it; it puzzles, perplexes, confuses, discourages, mixes up and destroys the associations, spoils their memory, makes them acquire the bad habit of mere guessing.

10. After you have *given* them the sound and they have practiced it with you a few times, try the *class together first*; wait for several days or more, before you try them individually.

11. When you *first* try or ask the class, do it *after* they have seen the letter and sounded it—*very soon after*—when it is fresh in the memory, and you are sure they will make no mistake. Then try afterwards with a little longer interval of time, and perhaps two or three intervening letters, and so on. You will notice that if some of the class are wrong at the first sounding, (when they sound a letter twice), they will all come right at the *second*; if not, call for it again, and even tell them and join with them till they are all right.

12. As soon as you are satisfied they know, and will not mistake, call on some pupils to *point out* some of the letters or signs, and give the sounds, and then let all join sounding in concert. Make any use you like of the *letter-cards*, hold them up to be recognized, make words with them, let some of the children pick them out. I have distributed a few to the youngest, and then called for a letter, asking that the one having it will show it and sound it. But don't waste time with these things. Practice them in concert, keep them wide awake, fly from sound to sound, from word to word. Let it be good fun for them. Go over and *practice* a great many letters a great many times, and they will soon have them all and have them right.

13. Other sets of words may be these—

do boy you five shoe  
kit four paws rat  
fox jump mouth catch  
bear arms fast foot  
wheel ring leg ye we he  
pleas ure

These words contain all the rest of the sounds. You can make six or twelve lessons of them, more or less. Go over them again, use others, or select from the book.

I commonly teach a class the dozen sounds or signs in the first eight words, the first forenoon, review and practice them in the afternoon, and the class will usually sound them promptly at sight the next morning.

14. Use all these three (and other) methods every day, going back and forth from syllabic blackboard exercise *me ma ma mo mo* to chart, and then to the "mouse-word," and

so, round and across, keeping the children alive, attentive, interested, practicing, learning.

This is one of my ways;—try it.

15. Spare your own voice; don't strain it; keep calm; only sound half as loud and half as quick as you *can*, unless there is special need or occasion; as soon as the *class*, or rather the best pupils, know and can, let *them* give the sounds for the rest to follow, adding *your* voice only when it is needed. You can then *hear*, notice, and correct the errors of the poorer ones.

Notice the third paragraph on page 5. of McGuffey's Primer, (or the others above quoted), "Do not \* \* \* improved." Be brief and frequent and secure life and attention by varied, quickly alternating ways.

Subdued tones may be just as quick, lively, distinct, well heard, as louder ones—more so—and they will arrest attention, secure intelligent apprehension, and help to control as well as teach. There is a power in subdued tones, in reserved force, in self collection and self control, like the power of silence.

I *once* advised to postpone *spelling* by the *names* of the letters, till after finishing the Primer. But now I know there is no need of it. The children may begin the very first day and learn to *spell mouse* mouse and to sound *mou s* without the least confusion and with very little pains on your part.

You need not take any pains to *teach* the names of the letters; just *use* them and practice spelling as well as sounding in concert, and you will soon find they know them.

Their parents will be better satisfied if they begin to *spell* also. By spelling as well as sounding, their *attention* will be continually called to the *silent* as well as the sounded letters, and much good done in several directions.

For the information of teachers who feel any apprehensions as to their success in teaching with this print, the following extract from Miss. O's letter of March 10, 1872, is here given. It ought to be as assuring to the teacher as it was cheering to me.

I have been rejoicing in the new way for some time. Our Superintendent secured the charts after it was fairly introduced. He likes it, and I like it; the children love it, learn it rapidly, and it is rest and entertainment for both teacher and pupil. My steps were a little faltering at first, but I am safe now.

That which a primary teacher, in the trying every day life of her school-room, can recommend, is certainly worthy of praise, and so long as I teach such a room, I expect to use this system. The hesitation I felt before I wrote to you is all gone. I wish you all possible success, and if you have any other "new-fangled" way (as people call it) to introduce, please give me the benefit. I will take the risk.

## PRIMARY ARITHMETIC.

BY HARRIET L. KEELER, CLEVELAND, OHIO.

## II

## STUDY OF NUMBERS WITHIN TEN.

## RECOGNITION OF THESE NUMBERS.

As stated in the previous article, counting is the basis upon which our knowledge of individual numbers depends. It is, indeed, possible to teach a child to recognize two, three, or perhaps four, at sight, just as he knows *cat*, *dog*, or *rat*, at sight, and to do this independent of any counting exercise; but as soon as he advances beyond these simple forms he is wholly unable to see numbers as wholes, and must resolve them into their parts.

Sir William Hamilton is the only metaphysician who claims that it is possible to see six as six, all others holding that we see six as three and three. But Hamilton grants that we see seven as four and three, and eight as four and four. Hence by the term 'recognition at sight,' we mean a recognition so prompt that it may be considered practically instantaneous,—counting, if it takes place, being so rapid as to be inappreciable, or rather, to put it differently, that the mind takes cognizance of the groups and instantly unites them. This power must be acquired if the child is to have any command of arithmetical processes, and it is to the discussion of this that the present article is devoted.

Every intelligent child of six years of age knows one (1). He will instantly recognize it when shown him: will pick up one of any object required. Two (2) is the next number. The majority of pupils will also know this; but the prudent teacher will take nothing for granted, and proceed precisely as if it were unknown, simply hastening if the lesson prove to be only review.

Upon three (3) the real work ordinarily begins. "All hold up three fingers; two thumbs (a review of previous work is always included); pick up three sticks; three buttons; make three marks upon your slates," etc. In order to give this lesson properly, a great variety of objects should be within reach. Although the children may apparently obey these orders instantly, it is quite possible that they count the objects in place of taking the number as a whole.

To make the exercise more satisfactory, let the teacher take apples or balls, or any similar objects sufficiently large to be easily seen, and with two in one hand and three in another, place her hands behind her. Then by showing one hand after another rapidly, changing hands,—

increasing the number in one hand, diminishing it in the other,—she may so quicken their perceptions that the children will instantly recognize any number within the limit of the lesson. Or the teacher may place marks or make pictures upon the board while the class have their eyes closed and erase them as soon as the children have opened their eyes and obtained one view. These are but few of the many devices of a successful instructor, to teach the children to recognize numbers *at once* without counting.

Comparison may come before rapid recognition, but upon the whole it is better to follow it. Each number as learned should be compared with others below it and with itself. It, of course, can not at this stage be compared with numbers above it, as they are unknown. As soon as possible, however, it should be. For example: "Three buttons are more than two buttons; four is one more than three; three is one less than four. There are two apples upon the table, put enough with them to make four," etc.

If this which has been indicated is too difficult for the child, there is a still simpler mode of approach. Select objects precisely similar,—nuts, candies, etc. Place two in one group and three in another, then ask the child which group he will have. Let him understand that the objects will be his own to keep or eat, as the case may be. If the objects are desirable (and they should be), he will select the larger group. "Why, Johnny?" "Because there are more in it." Three is more than two.

While writing this, however, I recall an incident which proves that, though the comparison be made, the result is not always a desire to appropriate the larger number. It is of a beautiful little girl, who slowly lifted her great blue eyes to her teacher's face, and carefully selecting the smaller group, said simply, "Mamma would not like to have me selfish."

#### THE FIGURES.

These may be introduced immediately after counting, or may be delayed until the pupils know the numbers by sight. This is not at all vital, yet the child sees the figures so early and so often, that it is only reasonable to tell him what they mean as soon as possible. When they are introduced, they should be presented in a perfectly natural manner, and if so presented will readily be learned. Indeed, number is one of the easiest of all subjects to teach, providing only that we cling to Nature's methods; when we stray from those, our obstacles pile up at every step.

For example: "Children, hold up three fingers. How did you know how many fingers to hold up?" Answer: "You told us." "Very well; instead of my telling you to hold up three fingers, this figure

(making a 3) will tell you how many to hold up. This figure says three. All I shall have to do will be to tell you what to hold up, and this figure will tell you how many." "Hold up this many fingers" (making a 3 on the board). In similar manner teach the other figures.

The class should review these until they know their names and can make them from copy and without, and can also use them correctly. A simple review by such examples as the following will soon fix the facts: "Write the figure which tells how many times I clap my hands. Which tells how many windows in the room? How many doors?" etc. Children delight in making figures,—the change from printing and writing is very satisfactory to them, and the knowledge is desirable.

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## PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

### III. — WAKING UP.

That is what the plants and trees are doing these bright March days. The sunshine and moisture, the winds and rains have melted frost and snow; only here and there lingers a white wreath, in some shaded, colder spot. You feel the happy spring in yourselves; it makes you glad, and full of spirit. Let us look out-doors, and find what is going on there, too.

In the first place, you have seen that some of the little birds have come back. God made them know enough to fly away to blue skies and a sunny Southern home, when our autumn grew cold; and now, when our green leaves are coming again, here they fly back to us. The small song-sparrow chirrup his faint silvery carol in the meadow-hedge, where the full brook runs by, as if at play; and you have watched the blue-bird, to get a peep at his beautiful wings and back, and brown breast, as he flies. We heard a black old crow this morning cawing, and sailing on high. He flew out of the cedar-swamp,—that is a warm winter-shelter enough for him. Look at the colors of all the birds with your bright eyes, and remember them, so that you can name the birds; for soon many more will be here, peeping about to build their pretty nests.

So you and the birds know it is spring, and my little scholars must listen, while I show them that the trees and shrubs know it, too; for they are all waking up, you may be sure. You tell me you can not see

how that is, because the bushes by the wayside look brown and dead as ever, and so do the garden shrubs. But the bushes and trees last autumn dropped their leaves when colder days told them it was time. You remember how very beautiful were some of the ripened red and yellow leaves that fell; and you may be sure, always, that when the trees let their leaves fall after summer is done, they are preparing to go to sleep until bright Spring comes around and wakes them up. They need to rest, so they may gain strength to put forth new little leaves again, when days like these tell them it is time. They are busy enough, too, now, I assure you, though we can not see all that is going on in the great leafless trunks, and in the gray and red branches out in the hedges and lanes.

But here I have a twig from one of the bushes you thought was dead. Let us look at it, and I can show you it is really waking up. I cut it from the lilac, under the window. See, as I break it, it is not brittle and dead, but tough, and greenish-white. Now I peel up this brown bark a little way. Ah! how green underneath,—“Just like summer,” you say. Well, rub the peeled branch with your finger. It is moist, and a little slippery. Now we have found the juice or sap of the lilac, which keeps it alive, like your blood in your veins. It is working through the whole bush most actively, just now, after the long winter nap, rousing it up to leaf and bloom.

What are these little dark-brown bunches, in pairs, up and down the gray twig? The two largest are at the end of the branch. No, they are not “little beads,” neither did they come there by chance. They are *leaf-buds*, and you would have found them upon the lilac last fall, if you had looked for them. I will take one of the largest, and push back its dark scales with my finger-nail. Very easily they part now. Do you see the bright-green, tender bits of leaves, all rolled together so cosily within? They grew so far last year, to be ready for our spring-time, and then went to sleep in their little russet cradle, wrapped up so curiously and snugly, that even the cold, freezing winds, and icicles, and a blanket of snow, have done them no harm.

I will cut another across, so you may see the thick roll of little leaf-edges, and how they are swelling and getting ready to burst from their warm bud. Every day they swell, as the air becomes more golden, and the skies more blue, and very soon the whole will gradually unfold, and grow into a cluster of large leaves, with sweet purple flowers in the midst, upon the lilac-branch.

Now you are reminded you have seen other little leaf-cradles upon the maple and poplar; and what large, shining ones upon the horse-chestnuts; upon the apple and pear and cherry-tree, upon the long-branched prickly blackberry in the field, upon the wild rose, and upon

many garden bushes. Yes, and upon more than we can talk of to-day. Do you not understand, now, how they are all waking up? Is it not beautiful to know how the green leaves come, and that they do not happen, ever? God made them, purposely, in this wise way, and so we may be sure they will grow, year after year. You must look attentively at the trees and bushes in your walks, and see how the leaf-buds of each differ more or less from the next you meet, and when they unfold you will be delighted to watch them.

Another time, and we will find sweet flowers waking up.

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## OUR NOTE-BOOK.

Our readers will be glad to know some thing about the "Pronouncing Orthography,"\* now used in Boston, New York, St. Louis, Washington, and other cities, and the method of phonetic teaching with its aid. Some illustrations of it, and suggestions as to its use, are given in this number of the *TEACHER*, and Dr. Leigh has promised us two or three brief articles on this subject.

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A teacher of Marquette, Mich., asks for a good method to teach the sounds of the letters to small children, and we can not answer better than by referring her to Dr. Leigh's article and methods, or to the new chart system of Prof. Monroe, referred to in the January *PRIMARY TEACHER*. She also asks for "some nice simple plays and dialogues, for examination days." These will be found in fresh abundance in *GOOD TIMES*, edited by Mrs. Slade, and published monthly by us.

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Those who have new thoughts on spelling will always be welcomed to our columns, and among others we will introduce Miss Norris, of New York, who has a word as to her methods. She does not tell us the age of her pupils:

"Of making many books there is no end." There is no end to theories. My spelling-class is an old-fashioned one in most essentials. It stands. It 'goes up head and down foot,' for girls are girls and boys are boys, and so long as they love games of any kind, they will love similar devices in school. The class, which numbers nineteen, recites daily. Ten minutes are occupied with the spelling of the lesson. Each pupil takes but one chance, as it is called, on a word, in order to banish guessing in this part of the lesson. After the drill in spelling, a question containing a word in the lesson is put to the pupil, and she attempts to return an intelligent answer by way of definition. She may hazard a guess in her answer, for the question has for its object quick apprehension of the meaning of words from their relation to each other.

\* Copyright, 1864, by Edwin Leigh.



A brilliant guess is always commended. No word is ever finally dismissed from the drill until the class is familiar with its meaning in question and answer."

Our readers will be pleased to read some words that are pleasant to us, and, though we find such in most of our letters, we never weary of reading similar statements. The best of it is, that we believe them to be true in fact as well as in sentiment:

I should be glad to see your PRIMARY TEACHER have a wide circulation, and especially in the country. Being elementary, it meets an almost universal want.

J. S. WILSON.

*Ironton, Ohio, Feb. 12.*

Two of my primary teachers are taking the PRIMARY TEACHER, and we all think it invaluable.

Yours truly,

F. A. BRACKETT.

*Bristol, Ct., Dec. 22.*

I am delighted with the PRIMARY TEACHER. It supplies a long-felt want.

*Carlisle, Pa.*

A TEACHER.

All who have subscribed speak in terms of highest praise when mentioning the PRIMARY TEACHER or THE JOURNAL.

C. E. LAVERS.

*Johnstown, Pa.*

We must have the PRIMARY TEACHER to train the *little folks* of our own by.

Yours very truly,

MRS. M. B. PAGE.

*Alfred, Me., Jan. 1, 1878.*

It promises to be one of the most valuable of the teachers' publications issued by Mr. Bicknell, and no higher praise can be given to it.—*Canada School Journal.*

I find it almost indispensable in my work as a teacher of young pupils. Your specimen copy fully meets my expectations, and convinces me that the PRIMARY TEACHER furnishes that assistance which that class of teachers have long sought. It is the most useful educational periodical in the country.

*Rahway, N. J.*

Sincerely yours,

W. B. DUCKIE.

Those who take the PRIMARY TEACHER think it a JEWEL. I shall try to persuade every teacher in the county to take it or THE JOURNAL.

*Ottawa, Kansas.*

W. WHEELER.

"Just what every primary teacher must have," says the *Tilden Enterprise*.

## GOOD RULES FOR TEACHERS.

Recesses are not for teachers; their supervisory work is then increased. It is no time for visiting.

Do not permit pupils to leave the room for trivial reasons. Allow but one to be out during the same time.

Study to know how to act in case of a panic caused by an alarm.

Monitorial and self-reporting systems are condemned.

Ten minutes is ample time for opening exercises.

Do not sit upon desks or window-sills, nor permit pupils to do so.

See that every text-book has the owner's name written legibly therein.

# THE PRIMARY TEACHER.

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## EARLY TREATMENT OF UNCONSCIOUS PROCESSES.

BY S. S. GREENE.

A mere glance at our own daily experience will leave us in no doubt that we apprehend individual objects, not by combining their parts, but by grasping them at once as wholes. In gaining its first knowledge of a horse, the child never proceeds synthetically by putting together head, trunk, legs, hoofs, etc., but by taking in the whole as *one* object. So clear is this that it needs only to be stated to be universally accepted. All will also unite in saying that we should gain a clear apprehension of the whole before we attempt to distinguish the parts, and that these should come into notice,—the most prominent first,—only as occasion may require. Analysis with the child is a gradual process.

What is true of individual objects is equally true of those finished products which arise from *latent processes*. No child is aided at all in the matter of hearing, by being informed that the most delicate pulsations of air transmit through a complicated apparatus in the ear certain effects which result in hearing. Nor would it help him any better in learning to speak, to be informed that his organs of speech are going through with rapid movements for producing the elementary sounds which make up the language. It is best that he should accept the results of all these refined processes, and make them as perfect as possible without knowing, at present that even such processes exist.

Nature did not intend to distract his attention with any such information. She had in view the higher aim, of producing these sounds for the purpose of expressing thought. She intended that the child should learn to hear and speak as wholes, those significant expressions which are so essential to our social existence in transmitting thought. The study of all latent processes belongs to the department of science. But the child is not prepared for that, though he is prepared by instinct, and by a proper external guidance, to execute skillfully those very processes which he need not know explicitly. If this were not so, the

majority of the human race would never learn to speak. It would be the height of folly for the mother, with a view to aid her child in learning to speak, to call attention to those latent vocal processes which, when let alone, will take care of themselves. Her business is to deal with the accepted signs of thought, and leave her child in blank ignorance of all the unconscious processes by which nature produces them. And she does this, whether she be an educated or an uneducated mother.

But how sadly are these simple teachings of nature overlooked as soon as the more formal steps in education begin. Those hidden processes, which have been discovered only by a searching analysis, are elevated into an unnatural prominence at the very start. The pupil is made to begin with science,—with science altogether too profound for his comprehension; and because to the mature mind it has the charm of logical consistency, it must be enforced upon those who have no apprehension of such consistency.

In no instance is this violation of the true philosophy more conspicuously illustrated than in that of teaching the written language. The acquisition of it, like that of the spoken, involves processes which may be kept, to a good degree, in a latent state, or may be made prominent at the very beginning. The misfortune of the ordinary method is, that the latter course is pursued. By a searching analysis, the elements of sound in every word have been detected. These are produced, yet not perceived, in speaking; are heard, and yet not noticed, in hearing. Their representatives,—the letters,—should be seen, and yet not perceived, in reading; should be made, and yet not noticed, in writing.

When such a course is pursued, we secure an effective spelling as we advance, and, at the same time, adhere strictly to the normal use of the language as expression of thought. This can not be done when we attempt consciously to build words by a formal spelling; for then we make words by a conscious *process*, and for the purpose of making them, not for the purpose of expressing thought. We thus divert the attention to a purely mechanical process, and fail of the proper recognition of thought. By the other method we make the word for the purpose of expressing thought, and thereby gradually and effectively learn to make it, not by a conscious process, but just as we make the spoken word as a necessary means of setting forth the thought.

To show more explicitly just what is to be done, and what in some of our best schools is most effectually done,—the schools in the town of Quincy, Mass., for example,—I will indicate the method. A class of children totally ignorant of the alphabet enter the school, and are put immediately at work upon various little physical exercises, which are at once instructive, interesting, and preparatory.

They are called upon to make some statement of what they have

seen or done. The *thought* is their own; the *spoken words* are their own; but the *written words* are unknown. Let the example be, "Here is my slate." This the teacher writes in plain script upon the board. She points to it; she reads it slowly, word by word; she draws attention to the *whole*, then to some prominent part, as *slate*. This she pronounces: the class look at it, and pronounce it. She then *writes* it, or *makes* it,—not its letters as such, but *it*. She makes it as the *written sign* of what they have in their hands. Then they *make* it on their slates,—make it, not to *spell* it (spell it, they *must*!), but to produce the written sign for *slate*. Thus they begin, and thus they go on. In a few days they can read and write a few sentences; in a few weeks, many more. In a year they read from books, and write anything they can read, and, at the same time, become the best of spellers, so far as they have gone; and yet their spelling, as an analytic or synthetic process, is so far but feebly recognized.

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## NUMERATION.

BY C. F. BARNARD, BOSTON.

### I

Now, children, let us learn how to write and read the signs of numbers. All of you begin with counting your fingers, calling your thumbs fingers. The children count and reply, "*Ten*."

Well, then, in counting, we will begin with ten, and to mark the numbers we will take one sign for each number, or ten single signs for the ten first simple numbers. This we can do best by what is called the Arabic method. In that method or system the first sign is this, 0; and the last sign is 9. See them on the blackboard, as I make them. We call the first *Zero*, *Cipher*, or *Naught*. It stands for no thing or nothing, and it means we have nothing before we have anything or one thing.

Suppose, now, I call ten children before the blackboard, and I give the first child no slate-pencil: How many slate-pencils has he or she? "*None*." Very well; then this 0 stands for his or her none.

Now I give the last child nine pencils: How many has he or she? "*Nine*." Yes; and 9 is the sign and the number.

Then I give the second child one pencil: How many? "*One*." Very well; the second child's sign is this: 1 (or One.)

Now, let the third child have two pencils: How many? "*Two.*" Yes; and here is the sign: 2 (Two).

The fourth child has three: How many? "*Three.*" Here is the sign: 3 (Three).

The fifth child has four: How many? "*Four.*" Here is the sign: 4 (Four).

The sixth child has five: How many? "*Five.*" This is the sign: 5 (Five).

The seventh child takes six: How many? "*Six.*" Yes; here is the sign: 6 (Six).

The eighth child has seven: How many? "*Seven.*" Here is the sign: 7 (Seven).

I give the ninth child eight: How many? "*Eight.*" Very well; and this is the sign: 8 (or Eight.)

Now, how many did I give to the tenth child? "*Nine.*" Yes; and there is the sign and the number at the end of the figures.

What did I give the first child? "*None.*" Very well; and there is the sign and number at the beginning of the figures.

How many figures or signs of numbers are there, in all? "*Ten.*" Yes; and how many children? "*Ten.*"

What is the first sign? "*Zero.*" What the last? "*Nine.*" Yes; and if we go on counting forever, and mark the numbers coming along one by one, we must always keep to classes or sets of tens, each beginning with 0 and ending with 9. Thus we have in our first set these single signs:

0 1 2 3 4 5 6 7 8 9

These we call Units, or single ones; and sometimes Digits, or one for each of our ten fingers,—from *Digitus*, the Latin name of a finger.

A little explanation, with due repetition and drill, will soon fix this first step in numeration, and all arithmetic, intelligibly and agreeably in the children's minds forever.

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— Those studies should be regarded as primary, that teach young persons to know what they are seeing, and to see what they otherwise would fail to see.—*J. S. Blackie.*

— Curiosity in children is but an appetite after knowledge; and, therefore, ought to be encouraged in them, not only as a sign, but as a great instrument nature has provided to remove that ignorance they were born with.—*Locke.*

## HOME CLASSES.

## A PLEA FOR THE CHILDREN.

Ah, the dear, bright, sunny little creatures! how I wish they had their rights. "Rights!" do I say? Yes; their "rights" which God meant for them to have,—rights to the pure air; to bask in the bright sunshine; to run, and jump, and climb, and shout; and to dig, too, to their hearts' content, in the dirt with their little fat hands (or shovels or sticks, if you prefer)! Where is there a child who does not heartily enjoy the redolent smell of the freshly-turned-over earth? Let us issue an Emancipation Proclamation, as long and broad as that of Abraham Lincoln's for the slaves of the South, that our children may be liberated from their bondage! Let us break their chains and set the captives free!

"Free from what," do you say? Why, free from the fetters and trammels of *schools*! Yes; schools are pressing hard upon our little ones,—they are the "hard task-masters," depriving our children of the pure air, restraining their activity, suppressing their merriment, stilling their noisy shouts, and placing a check upon all their little impulses which God gave them to help them develop into healthy men and women.

But must not our children be educated? Of course they must; but education is the *leading out*,—the training in the right direction,—of *all* their faculties: not the crowding down and pressing back what is natural and substituting what is unnatural. Children must grow and expand in every part, on all sides equally, like healthy plants,—not be dwarfed here and cultivated there. Let the physical, mental, moral, and spiritual faculties go hand in hand in their growth and development, and grow with the naturalness, ease, and simplicity of the children themselves. Let mothers and teachers come down to the level of the children, and gradually, step by step, lead them to higher planes.

Oh, how children can teach us if we will only listen to them! Just hear their questions (questions which we often feel ashamed not to answer; but, you know, we have studied the *higher branches*, but the rudiments, the first principles which the children seek, we are *beyond* them)! How clearly they reason in their little way! how original and quaint are their little sayings and doings! what powers of thought they often betray!

How much we mothers ought to know,—how we ought to inform ourselves daily,—that we may be able to answer their questions and help them upward and onward! What a mighty power is placed in our hands to awaken their mental and moral faculties, as they naturally turn

to us as their guides ! And shall we shirk the responsibility resting upon us, and turn them over early to school-teachers, whom we know comparatively little about, who, very likely, will hush their questions as silly and nonsensical,—treat their little reasonings with indifference, and their original sayings as of no consequence ?

No, let us institute little home classes ; let us invite a few of the children of our friends, making in all a class of about six,—for children are gregarious, and are happier and thrive better in *flocks* than when alone. Let us take a sunny, well-ventilated corner of the house for their class-room,—it may be the dignified “spare-room,” which, as it were with closed eyes and folded hands, is silently awaiting some distinguished guest ; or perhaps the parlor, which is only used upon state occasions.

Which ever it may be, let in all the bright sunlight possible ; fit it up cozily and attractively, for a study ; have a few plants in the window, and in the winter a fire in the grate, pictures hung around, maps, black-board, and as many school-appurtenances as can be obtained. Then, if it happen that our own hands are tied by the care of younger children, or manifold household duties, let us look for a teacher among that numerous class of our young friends who, having well-to-do and indulgent parents, are not obliged to “go out and earn their living,” but who would like to feel a little independent, and have something they could call their own to do with as they please, either to carry out some favorite pursuit, or to bestow more freely upon others with the consciousness that they give from their own store. This would give a new zest to their otherwise aimless lives, and would result in much happiness to many.

Of course, the one we would select must be intelligent,—have by nature a large amount of the motherly instinct, showing itself in her fondness for children ; she must be patient, gentle, and firm, and of a bright, sunny disposition, for such would have a firmer hold upon the hearts of the children, and could more easily influence them. Mother and teacher must often consult together as to modes of instruction, etc., always bearing in mind that schools are made for children, and not children for schools.

The school-session should be short, say from two to three hours per day, and that including a recess, and should begin not before 10 o'clock, allowing the children to have plenty of play beforehand, and opportunities to assist about the house, as that is an important part of the education, in teaching them to be useful to others and to form habits of order and neatness.

While in school, the restraints upon the children's natural activities and impulses should be as few as possible, and then we will no longer

hear the physician say to the mother of a delicate child, "Take her out of school"; for in such a class all the laws of health can be carried out, for even delicate children are benefited by mental activity, if it is not excessive, and children's minds crave food of some kind, and they are the happier and better if the brain-nourishment is *simple* and *digestible*, as it should be.

We will not attempt, at present, to enter into details regarding the conducting of such a home class; but suffice it to say, that the children could be children, and could afterwards look back upon the period of their early education as the happiest of their lives.

A MOTHER.

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## PRIMARY ARITHMETIC.

BY HARRIET L. KEELER, CLEVELAND, OHIO.

### III

#### STUDY OF NUMBERS WITHIN TEN.

##### ANALYSIS OF THESE NUMBERS.

The work indicated in the preceding articles has been very simple. Working with objects continually, nothing has been presented to the child's mind beyond his power to grasp. But now, as we reach the point of difficulty, our advancement must be slow, careful, logical, and philosophic; and, because too often it is none of these, is the explanation of our frequent discouragement. The primary cause of failure is, that we cut loose from our objective basis too early. We assume that the child has had sufficient experience before he really has had any thing like the amount he requires, and march away to utter disaster or simply mnemonic success. We attempt to fly upon pinions which unfortunately were never fledged. We repeat the experiment of our childish years, and, impatient of delay, dig to-day for the seed we planted yesterday.

Who ever, teaches Number successfully must never forget that there comes first the perception, then the conception, lastly the abstraction, and finally the power to memorize intelligently. In this order, the process is as easy and assured as climbing a flight of stairs; but reverse it or disarrange it, and the baby-mind can no more follow or comprehend the operation than the baby-feet can compass three stairs at a single step. With this proposition clearly in mind, we



will take up the study of these numbers where we left them in our previous article.

The pupils are now able to recognize the numbers as far as ten, readily. Ten appears as five and five, nine as five and four, eight as four and four, seven as four and three, and six as three and three. At least, such is the usual form in which the numbers appear, though some children will habitually arrange ten sticks as six and four, instead of five and five,—which implies, at least, that they conceive of it in that form. It is not wise to insist that all children should be able to recognize eight, nine, and ten instantly, as some who may be quite competent to advance may be unable to know these comparatively large numbers without counting. Personally, with small children, I should not insist upon the immediate recognition of any number above five, and would willingly give time for finding out the others, always encouraging the child, however, to find the groups,—as in seven, four and three, instead of seven single objects unrelated to each other.

In this way, by the very act of recognition, analysis has been begun. Indeed, through all the previous study of these numbers, in counting, recognition, and comparison, there has been an unconscious analysis going on all the time, but not until now has this been brought to the surface,—summoned to consciousness as it were,—and made a thing to be carefully considered.

This work should be slowly, carefully, and completely done; since upon it rests the entire arithmetical structure of later years. This is the place and here the opportunity to prevent the habit of adding by counting, which we sometimes observe in our grammar grades and high schools. Here, if ever, haste makes waste. We need to use at this point not so much the memory as the representative faculty,—to cultivate the power to see again, and thus permit memory to come slowly but surely,—to train the child, so that the assertion that three and four make eight, shall meet with the same incredulity as the assertion that a ball will fly up.

The simplest step is the grouping of the numbers. Instruct the children to make two stars near together, upon their slates; a short distance removed, two more. Tell them they now have two groups (they will readily understand the word), of two stars each. "How many groups have you?" *Ans.*—"Two." "How many stars in each group?" *Ans.*—"Two." "How many stars have you in all?" *Ans.*—"Four." Make another group of two stars. "How many groups now?" "How many stars?" In similar manner the groups of 2's, 3's, 4's, and 5's in the different numbers may be plainly pictured, and the germ of the multiplication-table developed.

Afterward proceed to the analysis of the numbers. That analysis

commonly known as "Grube's" is natural and philosophical, though, perhaps, a trifle too minute. It is usually best to keep principally to the processes of addition and subtraction; leaving multiplication and division, except as they are shadowed forth by the grouping exercises, to remain untouched. The time to comprehend those does not usually lie in the first year of school-life.

The analysis referred to can doubtless be as well explained by the study of five as by any other, though in actual teaching, two, three, and four precede it. This should be done with objects,—it matters little what they are, provided they are attractive and easily handled; they may be buttons, or bright cards, or sticks, or spools,—anything which will represent the fact to be apprehended.

"Show me four cards! Hold them in your left hand." (The reason of this requirement is found in the fact that we always read numbers from left to right.) "Show me one card in your right hand. Put the one card with the four cards, and tell what you do." "Four cards and one card (putting the one with it), are five cards." In similar manner let the children show that three cards and two cards are five cards; that two cards and three cards are five cards; that one card and four cards are five cards. It will be urged, no doubt, by some, that this extreme care is unnecessary; but such an assertion will prove but one thing,—the ignorance of the objector concerning the processes of the childish mind. We do not expect children to read even the simplest words without ever having seen them, nor can we expect them to read numbers without having apprehended them. Here may be introduced

#### THE SIGNS AND ARITHMETICAL EXPRESSIONS,

though they may, without injury, be delayed until a later time. If introduced naturally, they will be readily understood. "The children may lay four cards upon the left of their desk; lay one card a little way toward the right. What does your desk say?" *Ans.*—"Four and one." "Push the one to the four, and how many are there?" *Ans.*—"Five." The teacher then goes to the board and writes, "4 and 1 are 5." Under it she immediately writes, " $4 + 1 = 5$ ," saying that both are read alike. She calls pupils to the board to point to the word "and,"—to the sign which says "and"; the word "are,"—the sign which says "are." Have one child read the first, another read the second; another child write, in figures and signs, four and one are five. If taught in this manner there will be no difficulty whatever in the thorough understanding of the meaning of the signs. The reverse of this exercise is to write an expression,—for example,  $2 + 3$ ,—upon the board, the children to show by their objects what is required, and, after performing the action, to give the result, 5. The expression may then be completed, and will read  $2 + 3 = 5$ .

Perhaps the best review of the analysis is to give the children the objects and tell them to arrange them into two groups, and see if they can not find some which are different from those already found. The little ones will go to work with a will, confident of success, but one after another they finally give up the contest, convinced that they have them all. When teaching the larger numbers, as seven or eight, it is well to leave out some combinations, for the children to discover; sometimes let them discover them all for themselves. Whatever the child can do for himself he should be permitted to do, and often he can do more than we think.

Subtraction should be taught in a similar manner. From five sticks take away one stick, and four sticks remain. The expression  $5 - 1 = 4$  follows naturally. As five is taught, so in turn should six, seven, eight, nine, and ten be taught. A knowledge of arithmetic waits upon the "gates of the senses" to a degree which few appreciate, and because of this failure to appreciate comes all our errors.

In the next article we will try and trace the path which leads from the concrete to the abstract.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### VI

#### *OUT-DOORS.*

God made the country,—men made the city. God made out-doors,—men contrived houses. He must have supposed that in a climate like this we would devise some sort of protection against its inclemencies, but no doubt He did think we would show more sense and better taste than to *live* in houses. If He had adapted us to such a life, He might have made the world one great house, all ready for habitation, or else constructed us with our houses on our backs, like the snails. Whereas, He has adapted us to love His world better than the most elegant house; to feel freer and more at home in the broad out-doors than under any roof; to be satisfied with nothing smaller or more cramped than the open fields and wide-spreading forests, stately hills and freely-flowing waters, far-reaching landscapes, the unconstrained air and all-embracing sunshine, and the sky,—the very symbol of immensity.

Who could consent to live where never a sight of the blue sky could be obtained? And if the soul wants all this, the body correspondingly needs to breathe, and move, and have *its* being out of doors. Surely no reasoning or argument is requisite to convince any teacher that habitual life in the open air is essential to the maintenance of health and vigor. But to impress individuals, that to themselves personally it is practicable, may be a difficult task. I affirm, however, that conscientious conviction and determined will can make it practicable. At least I do hope there is no reader of this journal so destitute of the good things of this life, so utterly poverty-stricken, that she can find no where out of doors a spot for her feet or a seat which she has a right to occupy.

Out-of-door living does not necessarily imply activity. Most teachers must have some hours of sitting daily, and if this can be done outside of any house it is a vast gain. If one is closely hemmed in for room, can she not find an open piazza, a balcony, a door-step, or even a roof, where she may station herself to correct her compositions or prepare to-morrow's lessons? Can she not find some nook or corner of the yard, however small, where she may sit in quiet and breathe the free air? If neither house nor earth affords her space, perhaps she may climb up into some tree, where nobody will molest or make her afraid. That, indeed, would be charming, to get some webbing and strong cord, and fit a seat up among the green leaves, and there pursue one's occupation. Then, when one is free from occupation, to swing a hammock under the tree and rest there, dreamily gazing up through the swaying branches, and the gently-stirring leaves, to the fleecy, floating clouds above. This is luxury, and no body is better entitled to it than the faithful teacher. If not this, some sort of resting-place out-doors should be secured. A blanket under the orchard-trees is delightful. In fact, it may be more desirable than a hammock. The position in lying on it is likely to be better, and the nearness to the earth seems to impart a virtue to the body.

If teachers justly valued health, if they appreciated the benefit of living out-doors, they would glory in the on-coming Spring, and would set themselves to gather a good harvest of strength in the long beautiful months before us, and thus they would be fitted to welcome the winter. Nearly every day of the past winter, dozens of delicate invalids in "Our Home" have sat or lain out-doors, thoroughly wrapped and protected against cold, and this practice has done more for their restoration than any amount of medicine could have done, however wisely prescribed and skillfully administered.

*"Our Home," Dansville, New York.*

## THE WRITING-CLASS.

BY J. W. PAYSON.

## VII.

## TALK TO TEACHERS.

There is an interesting analogy between fluent speaking and rapid writing. In the former the phonetic, and in the latter the graphic, elements are unconsciously blended. When we study the structure of words, and analyze them by spelling, we consider each letter separately. But in spoken language, the processes of word-building become almost involuntary.

In the study and analysis of script letters, we note carefully each element, and train the hand to the requisite movements in producing the same. After awhile this educated movement becomes habitual, and is executed without any thought of the special elements composing the letters. If right practice is given at the start, and pupils acquire the habit of making these simple elementary parts correctly, and of combining them into letters, words, and sentences, the result will be that even in the most rapid writing, correct forms will become an intuition.

Fine elocution requires attention to tone, articulation, modulation, and emphasis. Fine penmanship demands observance of form, slant, spacing, and shade. Slant is one of the most important features, since it contributes so greatly to legibility, rapid execution, and beauty of style. By changing the slant, the whole character of the writing is changed. A condensed style comes from *decreasing* the slant of the connecting lines; a running hand is the result of *increasing* the slant of the connecting lines.

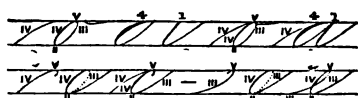
The slant of letters is subject to variations, which are often passed over in copy-book text as unimportant, or not relative to the practice. A little light thrown into dark places dispels many difficulties. In the last lesson, we taught the pupils to let the first curve of small *e* droop a little, and then to continue it upward on the main slant. This change of slant is the critical point in the letter. Let any teacher practice it with this guide to the construction, and see how much easier it is to obtain a graceful letter. The form is the result of correct movement. Small *i*, *u*, *n*, and *m* are excellent drill-letters for learning the main and connecting slants, which should become as familiar to pupils as tunes often sung. These are the standards of slant, since every change is described by its deviation from the main or the connecting slant.

These slants are definite directions, and give the bearings of each letter.

Oblique lines are a valuable aid in acquiring uniform slope, but they should not be relied upon so exclusively that the pupil can not, without such help, obtain correct slant. Oblique lines ought never to be unduly multiplied on a page, as they thus confuse the pupil in regard to spacing. The letters being of unequal widths, and variously combined, therefore no uniform space-lines can be accommodated to them; nor is this at all desirable, for if the slant be correct, right spacing will naturally follow. Five or six lines to the inch are sufficient for a practical guide to slope. It would be better to diminish rather than increase this number, since clearness of meaning and intelligent aid should not be sacrificed to an ill-advised theory of over-helping pupils. If the latter were allowed some practice, unassisted by even the ordinary lines of writing, both the eye and the hand would become better educated to the work. Many of the scholars in our public schools are unable to direct an envelope, and keep the writing in line. Our school methods need some practical tests, and the teacher should be more than the text-book to pupils.

#### THE LESSON.

"You have done so well thus far, my young writers, I shall venture to give you a little more difficult letter,—small *a*. Can you tell me why



the very first letter of the alphabet was not taken up first?" "Oh! it was too hard;" "And besides, it belongs to the ovals." "Right; we

begin with the simplest and easiest letters." I now write Roman, Italic, and script *a* on the board, for the class to see and compare. "Are there any elements in *a* which you have not already had in the other letters you have written?" "We had all the elements but the straight line in *o*;" "We had them all in *n*." "Do you miss any element from *a* which you had in *o*?" "The upper-turn is gone."

"Which of the letters you have made is nearest like *a*?" The children all begin earnestly now to study the new letter, and find out its relation to the others. They quickly decide upon *o*, which I make on the board, omitting the finishing curve. "What could we join to *o* to make it still more like *a*?" "Small *i*, without first curve and dot." "Why, that would be first principle." I now add this part of *i* to the oval, so that it touches the latter at center of right-curve. The children are all eager for criticism. "Is this *a*?" "It looks just like the Italic;" "Oh, no! you would have to cut off all of the first curve, and most all of the last, for the Italic." "What is wrong about this *a*?" "The top isn't good;" "It should be pointed." "Is that all?" "The

oval is bad." "What is the matter with the oval?" "It should lean over more;" "And be longer." "What else can you criticise?" One says, "The oval is too near first principle at base"; "And not near enough at top," chimes in a second.

"You have found enough fault with this letter; let us now try another," and I make small *u* on the board. "Is any part of *a* like *u*?" "The last part is the same." "Name the first three elements in *a*." "Left-curve, left-curve, lower turn." "In *u*." "Right-curve, straight line, lower turn." "Then the lower turn occurs after the first two elements in either letter? If now, I erase all that comes before the first turn in both letters, thus, what will you say of the parts that are left?" "Oh! they are just alike." I prefix to one of these similar forms the right-curve and straight line, producing *u*; and to the other, the two left-curves, producing *a*.

The children are delighted to find that they have already learned the greater part of *a* in writing *u*. "How many elements in *a*?" "Seven." "In *u*?" "Seven." "In the similar parts of both?" "Five." I next write the ovals of *o* and *a*, for comparison, and describe to the class that in the first the curves are on main slant, while in the second they are on connecting slant; that in the *o* oval, the curves are connected at top by the turn, while in the pointed, or *a* oval, they unite in an upper angle.

"*a* begins differently from every other short letter. You must not think of any letters commencing with the left-curve, when you are writing it; think of *u* instead. I will write this last on the board, and show you how easily you can learn from it to make the long, slanting curve of *a*." I now start with the left-curve from the point where *u* begins, and slant the curve over to the second point of *u*. "Here you see the first curve of *a*. Remember this rule: *Slant first curve of a over to second point of u*. Next, retrace part of first curve, in order to return with the left-curve of oval on connecting slant, and you have *a* written over *u*." The association of these letters is always pleasing to pupils.

"Let us now write *a* by itself. The first two elements are the only difficult parts of the letter. We must slant the first curve more, to carry it over to second point of *u*, which is one space farther to right. Lower the curve so as not to touch the head-line too soon. Retrace just enough of first curve to have the pointed oval run back on connecting slant. Finish from lower turn of oval, the same as from first turn of *u*." It will be seen that the slant is the critical point in *a*. "Give the parts of this letter." "Left-curve, pointed oval, first principle." "Be sure and connect all these parts in a single point at top." A common fault is to add an upper turn to first curve, as in *c*; another, not to

carry the first curve far enough over, and thereby leave the oval open at top.

*Note.* Much interest may here be added to the lesson, by illustrating how three other letters can be built from *a*. By extending upward, and combining the first right-curve and straight line, *d* is produced; by extending the straight line downward, making a short turn to right, and returning upward with a double curve, *q*; by joining a loop below base-line, *g*.

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## DAILY PROGRAMME FOR A PRIMARY SCHOOL.

BY MARY P. COLBURN.

### V.

#### SPELLING.

After all, what is reading without spelling? The two are so closely connected, and mean so much to each other, that one might as well try to learn to walk without feet as to conquer reading without spelling. We may substitute sounds for letters, to be sure, but that does not dispense with the spelling; for giving the component parts or elements of a word, is *spelling* it.

Till the discussion now waging results in something definite, we have no alternative but to make the best of what we have; so, as we tell our little folks that "the next exercise calls for *spellers*," out from the recesses of the desks come the small exasperating books.

To consider the best means of appropriating whatever of merit they may contain, is now the object. But it must be expressed just here, that the experiences of our primary teachers all point to the fact that it is, at best, *but time wasted*, to dig so persistently among the purposeless combinations (to the pupil,) of letters which find their way into our, at present, authorized primary spelling-books; and it is because they *mean nothing* to them, that they are intrinsically valueless.

Still, here they are, and the standard *must* be reached; so let's go to work with our best ability over our fallow-ground. If the cold columns of words will, in the least, admit of it, make a sentence containing all or most of them; but if, as is far more likely, this be not expedient, then adapt something to each child with the word in it which falls to him; and when he shall call to mind the sentence for him, the word will assert itself. This applies, of course, only to the *teaching* of the lesson. By being reasonably interesting in the exercise and judicious



in the choice of sentences, you will make the minutes pleasant ones which are thus occupied, if nothing more.

For example, in this city grade (distant from an *entrance* into the grammar school *a year and a half!*), we find a lesson,—which, however, is only one of a great many equally edifying,—thus: “*oa, oo, ou, ow, owe, eau*, like *o* in *note*.”

“Johnny, please close the *door*.” (Johnny does it, and spells the indicated word.) “Did you see poor Aleck when he had to go to *court*?” (Aleck was a truant.) “The next snow-man you make, *mould* (form) him in nice shape.” (They will do it!) “Should your little sister die, would you not *mourn* for her?” “Always pay all you *owe*.” (Here comes a little lesson on debt.) “Tell me some kinds of *poultry*, such as you had at Thanksgiving.” (Quite a variety come into the category!) “Please not sit with your *shoulder* rounded over.” (A general resumption of the upright!) “Who has ever been in a *steamboat*?” (A whole crew of young voyagers!) “Count the drawers in the *bureau*,” etc.

Now in the Speller these lessons are of abstract words, and we all know that, in the whole range of requirements in study, there is nothing so difficult to grasp as things in the abstract; but by this method, we are endeavoring to attach *ideas* to the words, and that brings them within range.

A nice exercise for review, which the children like very much, is to divide the entire school into two sections, as the scholars stand in their aisles; then, at a given signal, these sections face each other, and the first scholar in one section pronounces a word from the book, which No. 1 of the other section spells. No. 2 of the first gives another word, which No. 2 of the other spells, and so on. This is useful in many ways,—as demanding strict attention, requiring distinct articulation and pronunciation, teaching order and method, etc. Then let the sections reverse the exercise,—it takes but little time, and keeps them wide awake.

Require every failure, from whatever way the lesson is given, to be put upon the slate and learned by sight, that such word may become fixed in the mind. Remember through all, that *you*, as teacher, have to study the lesson with them, or they, as *pupils*, will not glean half its value; and this will apply to every thing new which is presented in a primary school.

Having disposed of that which is a necessity, I come to a phase of the matter in hand which is congenial and sensible. *The child can learn to spell, easily and naturally, without the use of any Speller at all!*

All words in every-day use are to be found in the Reader, first or last; where, then, is the need for our little ones to be hampered with

others, till they shall, by-and-by, come to *use* others? Will it not be ample time then to master them?

After the reading for the day is concluded, take the words of the lesson, beginning with the first in any given paragraph, and give them out in their order, little and big, just as they come. There is no fear of a woeful failure such as would follow in the Speller, for in that there is no *idea* connected with the word, and the thought goes feeling out for what might as well be in the Balkans as in Boston, as far as any *sense* is concerned; but in the Reader the words follow in regular sequence, conveying *meaning* to the child, and he naturally keeps them, as it were, *strung together*. He sees his word where it ought to be, to make up the story.

Words which must be learned arbitrarily, such as *said, does, very, know, which, much, they, with, any*, and the like, I put upon the blackboard as they occur, from every lesson, and the poor little stumbler soon learns that there is the way out! In after years, I have no doubt, many and many a finely-written letter will owe its correct spelling in these essentials to the list upon the blackboard, for the mental eye will retain what the natural eye learned to look for!

In our language spare no legitimate means for conquering it, but for very love of the little children, don't let us make it any harder for them than is necessary.

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## THE TEACHING OF GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

To throw all the personality and actuality possible into the lessons, by varied information, by multiplied illustrations (now so easily obtained), by vivid imagination and description; by connecting cause and effect, or making prominent the relations between physical and political geography (of which Mr. Joseph Cooke's lecture on the future of this country is such a fine example), and which not only fixes the facts of both in the memory, but gives a deep attractiveness to the whole subject; by connecting History with Geography constantly, by plays of trade and commerce, by studies of special cities, by journeys and by map-drawing,—all this is to teach Geography successfully. Of course, the greater the resources of the teacher, the more varied her culture, reading, and experience, the more easily and thoroughly will she teach; for that which gives delight is firmly imprinted in the mind.

One lesson would hardly serve as a specimen of these methods, in which diversity, personality, and dramatic interest are the essential elements. For to-morrow, the three classes review as follows: The youngest class hold a conversation in the characters of the *Seven Little Sisters*, and, as they are quite familiar with that book and "Each and All," those who listen will be almost persuaded that Jeannette, Agoonack, Gemila, etc., are present. The second class have letters to read, descriptive of a tour through Massachusetts. The first class are to hold a conversation, as representatives of the countries of Middle and Southern Europe, and it is highly probable that the rivalry between those countries will be very animated.

Letters are often written from localities of great interest. Appended are two uncorrected exercises by pupils who are among the most facile writers, illustrative of the method of the recitations:

MARBLEHEAD, JUNE 4, 1878.

*Dear Maud:*—We left Boston, yesterday, for Marblehead, where we intended to make a visit. It is a pleasant sea-port town, and the chief commerce is fisheries. It is a queer place, and very old. We stayed in Marblehead ten days, and then, as Salem was so near (Salem that was once so famous for the East India trade and the witch-craft), we went there and stayed about three days. We had quite a nice time. From Salem we went to Lynn, and saw the great shoe manufactories, and went on the rocky peninsula of Nahant; we had a very nice time. We then decided to go westward, and thought we would go to Amherst; we had a long and dusty ride, and stayed in Worcester all night. About twelve o'clock the next morning we arrived in Amherst. To-day we are going to Amherst College, and to-morrow we are going to Agricultural College; so good-by.

Yours truly,

ANNA (age 9).

*Dear Maud:*—From Amherst we went to Springfield, on the connecticut river. It is crossed by two principal railroads, and contains the United States Armory, which employs about two thousand men a year. We stayed in Springfield two weeks, and then started for Worcester, in the middle of the State;—railroads from all parts of the State go there. Two years ago the banks of the reservoir burst, carrying away many houses and destroying some parts of the railroads. Worcester is a large and handsome city, on the Blackstone river, and carries on a large trade. We stayed in Worcester long enough to get rested from our journeys, and then went to Northampton. I will tell you about it in my next letter.

ANNA.

*Dear Maud:*—we arrived in Northampton yesterday; we went partly for mother, who was not very well, and partly for the scenery. It is a beautiful place, on the connecticut river, and has the large water-cure establishment. It is rather hard to get there, though, for it is necessary to go to Springfield and change cars, or go to Northfield, and change cars there. As Mt. Tom was so near, we went there and stayed four days, as we thought from there we would go to Framingham. We had a long and tiresome journey

there, for we had to go to Springfield and change cars, and then go to Worcester and change cars again. We arrived in Framingham in the evening, so we did not see much that night; the next day we visited the normal school. Framingham has a great many large farms and pleasant drives. As Walpole was so near, we went there for a few days; it is a real country place, with lovely walks and drives. Good-by, for we shall go to Boston to-morrow.

Your loving friend,

ANNA.

*Dear Maud:*—We unexpectedly went to New Bedford on some business of papa's. We sailed across Buzzard's Bay to Martha's Vineyard; the next day we went fishing in among the smaller islands. New Bedford is a very picturesque city; it has broad streets, lined with elms; etc., etc.

[*Exercise in Geography, by Louie (aged 10).*]

VENICE, AUGUST 13, 1878.

*My Dear Minnie:*—I have so much to tell you, that I don't know where to begin.

We left Rome, and came by steam-cars to Chioggia and then in a steam-boat sailed along the coast to Venice, which is built on islands, and looks as if it rose from the sea.

There are beautiful palaces and cathedrals of marble and stone, and most of them are carved very finely, among them is St. Mark's Cathedral, (which perhaps you have heard of) and in front of it, are four beautiful bronze horses, who have quite a history, I can't remember what it is very well, but I believe Constantine the great when he conquered Venice, took them to Constantinople with him; but the Venicians got them back again somehow.

Then too in front of the Arsenal are two very old marble lions, one is couchant, as you say if you want to use the genteel word; it means its crouching asleep, and the other is standing up straight watching; they used to, hundreds of years ago, guard the harbor of Piraeus, and across the left shoulder of the standing lion is a curious inscription, shaped like a serpent, which nobody could read but lately a Danish antiquarian has translated it, it runs something like this: "We, the Northmen, write upon this lion, by the order of Harold of Scotland, though the Athenians did all they could to prevent us, that we conquered Athens in the year &c." and the Venicians got hold of the lions, and put them in front of the Arsenal.

We had the good fortune to be here, when the Doge wedded the Adriatic, the ceremony consists of his dropping a ring in the sea, which he does every year, on the day he does it, there is all kinds of rejoicing, in the evening illuminations, and numerous little boys dressed only in linen draws, dive after money the people drop into the sea, and bring it up in their teeth.

It seems so novel, to glide in gondolas, (which are kind of boats used for carriages) along the streets, and see the flower gardens upon each side, and now I'll tell you what I mean by flower-gardens (for of course flowers can't grow on water) the walls of the houses are all painted with flowers, people eating and drinking, or dragons and animals and people call them Venician flower-gardens. There were artists who tried to rival each other in making these gardens as beautiful as possible, but the best were Titian, Giorgione, (which means that great fellow George) Tintoretto and Paul Veronese

Titian's pictures were very brilliant and lovely, Giorgione liked to paint scenes in fairy stories, Tintoretto made the walls blossom all over, his name meant the little dyer but Titian called him a dauber, and Paul Veronese liked to paint people richly dressed sitting at beautiful tables, but I can't write any more now, for father wants me to go to walk with him so good by.

your aff. cousin

LOUIE.

This exercise gives some idea of the oral lesson from which it was written, with the addition of what the child had heard or read from other sources. It is the first draft, was written rapidly at one sitting, and—without reference to books,—exactly as it is transcribed.

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

### VII.

To-day the Kindergarten offers a new aspect. The children are seated, as usual, at the low tables. Before each child lies a square piece of white paper, eight by eight inches, and two and two children share a small dish that contains mucilage and a small camel's-hair brush. Besides that, each child receives a smaller square of colored paper, four by four inches, and a pair of scissors with rounded points.

The colored square of paper is to-day of a bright red, delighting the children much on account of its shining color; and here and there a little one is seen to touch it lovingly, or talk about it to its little neighbors. The kindergartner, perceiving this, will talk to the children about the color, asking whether they know anything of like color, which question will soon be answered from various sides with,—“cherries,” “my sash,” “roses,” “the red ball,” “Bessie's stockings,” etc. After this the children will be led to measure their squares of paper on the square network of the surface of the table; its two sides and four edges and four right corners will also be pointed out.

After this the children will be directed to place the square “corner-wise” before them, and fold the corner *nearest* to them upon the corner farthest away, and to crease the fold sharply with the thumb-nail. This will result in the shape of an isosceles right-angled triangle, which name, though, is not given to the children, only its properties are noticed; finding it to have three edges, *two* of them being of the same length as the edges of the square, and *one* longer,—the base-line,—and

opposite the base-line the *right* corner or angle, and right and left of the base-line two equal sharp corners.

Next, the child is directed to fold the two sharp corners upon the right corner, which, together, will be found to fit exactly into or upon the other,—a good, practical lesson, often not realized by adults. This results in a square with a diagonal line, and through which the square is folded into an isosceles right-angled triangle eight times double. By direction, the child creases on its surface, in the most easy manner, a vertical, horizontal, or diagonal line, or various lines are combined. Following the direction of such a line, or lines, the child cuts off or out parts of the triangular ground-form, which latter, as a rule, should always be held with its *closed* corner to the right. By cutting this form right through into two equal halves, from the middle of the base-line through the right-angle, the child gains five parts, which, on opening or unfolding them, prove to be,—one square half the size of the original square, and four isosceles right-angled triangles, which, when joined together, form the other half of the original square.

These parts can be joined variously into symmetrical forms, and mounted, with mucilage, on the larger piece of paper, viz.: The square, in various positions, forms the centre, and the triangles are arranged around it; either the base-line is turned toward the edge of the square, or the right-angle of the triangle touches the middle of the edge of the square, or the right-angle touches the right-angle of the square, etc.

If the child cuts the ground-form, instead of as above indicated, *between* the latter cut and the right-side corner, or closed corner, the result will be,—when unfolding the parts,—the original square with a hollow-square center, *and* a small solid square, which two parts again allow various combinations. One of them may be, that the smaller one is placed corner-wise *below* the larger one, and which Pauline terms the clock, moving at once her little arms, singing, “tic, tac, tic, tac.”

This occupation is a branch in the Kindergarten-work that affords almost endless variety of employment, instruction, and pleasure. The scissors are mostly known to the child only as instruments of destruction, and when he can get hold of them, the child will do so,—improving the parlor table-cloth with little holes, or its own dress, or the curtains, and his very hair is endangered. Two little boys visited our Kindergarten; soon after they had entered, the younger, who has pretty golden locks, came one morning, his hair being in a sad condition. Upon being questioned, he told us that his brother had trimmed his hair so that he might look like the old clergyman of their church, Rev. Dr. ———.

Without instruction, the child works aimlessly, and merely destroys. He must be taught to reconstruct again, for aimless action can not long

give pleasure, and soon wearies. But if the child is taught to change simple forms to more complex and beautiful, according to rules that he can grasp, his interest in the work becomes intense. The care and pains required are willingly given, and thus the power of application, so essential to all useful work, and so rarely found in children, is developed spontaneously. And there is a necessity for saving and using every little piece of the divided paper, in order to reconstruct and complete the form, as it must be symmetrical; and if even *one* little piece is missing the figure is incomplete, which the child is so quick to see and feel. The desire to have the figure perfect will prompt the child to more and more care, and thus the heedless wastefulness of children is counteracted by the contrary habit, and aimless destructiveness is converted into methodical constructiveness. The result of his own cut will surprise and delight the child.

The young mind, by methodical treatment, becomes gradually healthfully disciplined to grasp and hold firmly the many facts he becomes acquainted with in later years, for it becomes habituated to a clear, logical manner of thought. At the same time the child becomes pleasantly familiar with constantly repeating geometrical figures; it can not fail to learn the different directions of lines, corners, etc.

After the children have finished their form, and in the aforesaid manner have taken in the lawfulness of these exercises, free exercises in cutting are very desirable. This is done by allowing the child to cut off or out from its new-folded ground-form as he fancies, but following the certain creases on the surface of the form, which in almost all cases results in pretty four-sided forms. In cultivating a love for the beautiful, we cultivate also heart and character.

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— Teaching is an art. Men don't pick up art-skill without much close study and patient toil. To teach is not like pouring grain into the hopper of a mill. To teach is to develop, to train, to make men wiser, better, purer, happier; and the teacher of music has much of this work to do. To teach, requires more than mere knowledge affords,—more than a mere acquaintance with the subject to be taught. He who aims to train the mind and hearts of pupils, ought to know something about the mind and heart of the pupil. The man of great knowledge is not necessarily qualified to teach, because of his learning, no more than he may be gifted to speak in public. To possess or to acquire knowledge, is one thing; to impart it to others, is quite another. Yet few will recognize this fact.—*Brainard's Musical Monthly.*

## OUR NOTE-BOOK.

How often we hear in Teachers' Institutes and Conventions that the position of the primary teacher is the most important and responsible one of all; that she should be possessed of all the qualities of mind and heart of a first-class angel; that she is laying the foundation of the child's scholarship and character, and that her work is second to none, not even that of the village doctor, lawyer, or minister. How many beautiful essays have been written, and eloquent speeches delivered, on the exalted position of the primary teacher, and how she should be compensated far above teachers of other grades! And yet, when we come to real life, we find that all the virtues and accomplishments of this paragon of human perfection must be afforded to the community for an average salary of \$300 per annum! The practical facts are, that the primary teachers of this country are the hardest-worked and the poorest-paid portion of our teaching profession. Look at our crowded primary schools! But few school-rooms in our cities and larger towns have less than 50 or 60 little children, while it is often the case that there are 70, 80, 90, and even 100 placed under the care of some person, and that person possessing the physique of a woman! With all the labor which this number of little children impose upon the teacher, in the way of taxing her powers both to teach and to control, we find in nearly all the schedules of salaries the teachers of primary schools rated the lowest,—usually from 10 to 20 per cent. lower than the next grade, either intermediate or grammar; also we find the salaries growing in size as the teacher advances in position, until at the High School the largest salaries are paid. Is this quite fair? and is not a great reformation demanded in this matter?

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*Apropos* to the above note on underpaid primary teachers is an encouraging letter from Huntington, Indiana:

*My Dear Editor:—*

Our school officers in this city practice as they preach, for they pay the primary teachers the largest salaries, and the pay is reduced as the teachers advance to the higher grades. As a result we have excellent primary schools, and our teachers are contented to remain in their lowest grades, since the Committee recognize these as really the highest places in school-work. The ambition of our teachers now, is to become excellent in the knowledge and practice of primary-school work.

A PRIMARY TEACHER.

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As to crowded primary schools, read what Superintendent Leach, of Providence, says in his last report: "Many of our primary schools are very much crowded, and are suffering for the want of sufficient accommodations. In the Branch Avenue Primary School, there are one hundred and fifty-two pupils with two teachers, in a room designed for ninety. The primary schools in Carpenter, Federal, and Ring streets are now, and have been for a long time, in a very crowded state. There are one hundred and fifty-nine pupils in the



two primary rooms in Carpenter street, two hundred and thirteen in the two rooms in Federal street, and one hundred and seventy in the two rooms in Ring street,—making one hundred and eighty more than can be comfortably seated and thoroughly taught.” And this is the condition of some of the primary schools in the second city of New England, in population and wealth.

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ORAL EXAMINATION FOR ADMISSION TO GRAMMAR SCHOOLS OF CAMBRIDGE,  
MASS., JULY, 1877.

Spell Holiday.	Running.	Lengthens.	Quickly.
Happier.	Useful.	Couple.	Dishonest.
Shrouded.	Whichever.	Hereafter.	Hazel-nuts.

9 and 12 are how many?

9 times 12 are how many?

9 from 12 leaves how many?

9 in 45 how many times?

12 less 7 are how many?

12 times 7 are how many?

12 in 132 how many times?

Give 64 in Roman notation.

Of what is U. S. A. the abbreviation?

Three numbers, taken together, make 18;—the first is 7, the second is 6: what is the third?

Willie has 9 marbles of one kind, 5 of another, and 8 of another: how many marbles has he?

If 6 yards of cloth cost 54 cents, what is the cost of one yard?

What is the value of 10 books, if each book is worth 11 cents?

Repeat some verse or maxim that you have learned, or give a sentence containing the word *school*.

Add 6,874, 1,095, and 632.

Add 429, 783, 298, and 4,506.

Take 3,025 from 9,502.

From 3,428 subtract 2,576.

Multiply 6,529 by 8.

Multiply 3,407 by 6.

Write on your slate, “When Frank was fourteen years old, he made up his mind to go to sea.” [To be marked 0,  $\frac{1}{4}$ , 1, or  $1\frac{1}{4}$ , according to its merits. The omission of the comma is not to be considered an error.]

Draw the figure that is on the blackboard. [To be marked from 0 to  $1\frac{1}{4}$ . The teacher will draw beforehand. From *a*, page 64, *Teacher's Manual*.]

Reading (prose pieces) from the *Franklin Second Reader*, or from *Munroe's Second Reader*. [To be marked from 1 to 15.]

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The following extract from the instructions of the School Committee in Waltham, to the teachers of the sub-primary schools, will serve as an example of the mode of teaching Geography:

“Take your children occasionally to walk; go on the hills; show them how the presence of a brook or river can be foretold from the extent of the valley, the nature of the soil, and the kind of vegetations, whether forests or grass; show them the roundness of the earth from the increasing dip of the horizon, as you ascend; make them perceive how beautiful the illusion by which we always exaggerate vertical heights and under-estimate horizontal distances; call their attention to the differences in soils, and in the rocks, and point out the effects of soil and of location upon vegetation.”

# THE PRIMARY TEACHER.

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## OUR "HOME CLASS."

### II.

#### WHERE TO HAVE IT.

We know that many earnest mothers, who have read our article upon establishing Home Classes for the children, will exclaim, "Ah, that is just the thing!" yet will be at a loss to know how to carry it out. Many of us with large families have no "spare-room," we have "just enough and no more" rooms than are required for the family use; not that we do not "abound in hospitality,"—on the contrary, our houses are a perfect *omnibus*; we can always, by packing ourselves a little more closely, have room to spare for one more dear friend or jolly cousin, whom we take right in to have what we have and enjoy what we enjoy; the parlor, too, although the best room, is not kept for "state occasions," but is always open for "callers" who may drop in at any time; so, where shall we have our "class"?

Ah! happy thought; there is the dining-room,—that room set apart for the sole purpose of supplying our material wants,—with its furnishings so pretty and tasteful, and yet so suggestive of the physical. How it always seems to be *waiting* for something or somebody; it never has the attractive, cozy, in-use look of the other rooms! Our dining-rooms are a kind of way-station, where we passengers hasten in, take our lunch, and then off the train starts again, with its busy crowd to branch off in different directions. Yes, that is where we'll have our children's class; the intellectual shall be wedded to the physical, and what happiness shall result from the union!

To the stuffed squirrel and bird on the brackets, and the pictures of fruit and fishes on the wall (which will delight the children's eyes and many times suit our purpose in teaching them), must be added the blackboard, maps, and other school appurtenances. The illuminated texts hanging there, to remind us of the "Giver of all Good," how they will glow with new meaning! "The Lord will Provide," and indeed

He will provide us, if we ask Him, with firmness, patience, and forbearance. "Give us this Day our Daily Bread!"—could anything be more appropriate? It is the *daily bread* which the children crave; they want the simplest of all food, and that daily. We have been too much in the habit of cramming our children's minds with meat they could not digest: they must have merely the simple daily bread.

It may be rather a strange combination, but we are going contrary to old traditions, and are going to add the motto, "All Work and no Play makes Jack a Dull Boy," with no fear of its tempting to idleness,—although some may think that "Work before Pleasure" would be more appropriate. If it were not for offending somebody's sense of propriety, we would put in bright, glowing letters, "Laugh and Grow Fat!" for we are sure, if at our tables fathers would only lay aside thoughts of business, and mothers their household anxieties, and join in conversation with their children, sprinkling it well with a seasoning of good, hearty laughing, it would lift the loads from their minds, and buoy them up to start afresh on their separate roads of duty.

And indeed, while we are teaching our little class, we see some merry little one, so healthy and full of spirits that she is actually boiling over with fun: do you think we are going to call her a "naughty girl," and send her in the corner with her face turned to the wall? No, indeed, we children of a larger growth ought sooner to retire into a corner for going about with such unhappy faces, when there is so much around us to make us joyful, if we will only "become like little children," and have our eyes always open to all that is sunny and bright. We are going to stop all lessons, find out the cause of merriment, and have a "good laugh all round." I think the merry one will soon subside; the "good ones,"—who, perhaps, were "good" because they were not naturally endowed with health and full animal spirits,—will be benefitted; and all be refreshed by the change. Certainly it might be the means of uniting teacher and scholars with a stronger tie than any severe measure would supply.

But, you say, why not take this opportunity to teach the child self-control? Ah, there's the point! Is self-control wholesome if bought with a penalty? Is not the restraint imposed upon ourselves, because we see the harm arising from evil-doing, or because we wish to please some one we love,—much more wholesome, and, in its effect upon the character, more ennobling? Think you not, that merry child could easily be made to see that her untimely fun had put others to inconvenience, and would control herself for love of her teacher? Children are reasonable little beings, and exercise much more voluntary self-control than we give them credit for.

We will take for granted, then, we have found a room, selected a

teacher, and made up our class of six of about the same age, capacity, and development (although we would not consider that an important point), and now we are going to begin their instruction. We must start with no "fixed, unalterable laws," for if there is any constitution which admits of frequent and constant "amendment" it is that for training and educating children. We must be willing to step out of the old beaten paths and seek new ones laid out by those who, by study and experience, have introduced improvements and innovations.

A MOTHER.

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## THE NATURE LESSON.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

It is a lovely day, and the sweet, mild air reproaches us for keeping in-doors. However, as Madame Monet comes for an hour, the class is easily reconciled to the confinement, which is made so entertaining by the "comédie,"—"Les Caprices de Gizelle,"—la petite mechante avec sa poupée. But when the hour is through they seem tired, and Nature invites us away, so the rest of the session shall be held under the blue skies. We start joyfully, with microscope and specimen-boxes, reaching within fifteen minutes a quiet road stretching between fields and woods, with a running brook near; while stone-walls divide the landscape, and broken rocks are strewn along the wayside.

As we ramble pleasantly on, we observe the cumulus and cirrus-clouds freshening up the sky. We point them out and explain their causes and effects, answering many a curious question thereupon. We might amplify on such a theme, but try to stop short of confusing them, and promise them more complete instruction another time; but it is an interesting subject, especially to the imaginative children. We observe the enterprising robin and blue-bird, crossing and recrossing the airy spaces; and with a clatter of tongues we recount what we learned of them last Spring,—how many feet of worm each young robin must have per day, the eggs, the nests, the songs, the migration and habits. They have not forgotten a word of it, and love to talk about the pretty creatures, who can do what we can not,—track the breezy air!

We have pointed out the trees that ornament the streets and grounds we have passed,—the maples, elms, and chestnuts,—and here are the pines, oaks, and willows. Do we not know much of them already

Let us look for the buds, find the fresh green layer beneath the bark, see the catkins coming out ; and, as we have within a few days had oral lessons on such opening buds and flowers as could be obtained, we examine with renewed delight the pistillate and staminate flowers of the willows wrapped in amber clouds, and the red maple all aflame on the borders of the wood. We find the sprouting maple-keys and acorns, with their stored-up albumen to feed the germ.

Now we come to a halt, and sit down upon some big stones, while we cast our eyes around. The broken rocks glisten with mica, and are beautifully variegated with felspar, quartz, and porphyry ; we split off flakes of mica ; we talk of forces, of heat and water, of crystallization ; we go back to primeval ages,—here are boulders of granite and syenite. (Oh, yes ! we heard of syenite in our study of Egypt, last winter.) Is it too much to hint at the origin of these bones of the earth, and stretch these little minds to such vast themes ? You can see their powers expand, their imagination take wing, and their longing grow mightily as they look and listen. Ah ! why are there so many mines of interest in our track to-day, and the road below and around us so teeming with material for investigation ? It was not in our arrangement of opportunities ; let us accept it as part of a wiser one than ours.

“Well, now, scatter, dear children, and find all you can : I await you here.” Away they go to the four quarters of this field of exploration. Alice H., the born naturalist, starts for the brook, with three or four younger ones loyal to her ; into the woods goes Hattie with a troop, and the radii of our circle is quickly drawn by swift detachments,—to the fields, down the road, on to the recesses, where the sound of the pines is heard or the clear gurgle of the water. They come back after a while, in irregular squads, and lay their treasures on a big flat rock together. Here is a blossom of cinquefoil, with its plaited leaves and running stem ; sprays of alder and willow catkins, in every stage of beauty ; clover leaves ; one little stem of epigea in bloom ; fresh grass, and a great variety of lichens and mosses. One and another explain and describe the cinquefoil and epigea, when,—hark ! a shout of glad announcement from the woods, and a burst of rosy cheeks and bright eyes usher up Alice T. and her followers, with four dangling snakes, all shining and scaly, one with the forked tongue still darting from its bruised head. What beautiful golden browns checker its swaying length ! We will carry them home, and have a lesson on them to-morrow. So must we also teach lichens and mosses, although Alice T. tells us now of the crumbling of the rock under the lichen ; but while we wait for the delaying parties who have not returned, we are diverted with an account of the adventure of the snake discovery and capture, and have time to look through the microscope at the lovely mosses,

—miniature forests of green, crowned with whorled roseate heads; soft carpets of verdure, lifting up their spears and cups of red and brown.

But now we hear the clarion call of the scouts from the brook, and on they come! A raid over the stone-wall brings them all to our feet, and lo! in their open boxes displayed are masses of bull-frogs' and turtles' eggs,—the embryo just beginning to show the line of cleavage. What excitement of pleasure attends this lesson! We are not afraid of embryology: nothing is more interesting than this evident miracle of the birth-hour of Nature,—both animal and vegetable,—and we are in the very midst of its awe and beauty. We discuss carefully and explicitly, with the microscope, the bull-frogs' eggs, the albumen, the germ, the tadpole. They all know the metamorphosis, and the general characteristics of the tadpole and frog. But Alice H. has been an original investigator: she can tell precisely the succession of the changes, from the laying of the egg to the full-grown frog; she has felt in the bull-frog's mouth herself to see if it had teeth, and she tells us all about it, and how its tongue is attached in front and free behind. They have all seen the toad or frog throw out its fat, gluey tongue to swoop up the ants or slugs; some have seen the bull-frog swallow another frog; but they are far from listless when they learn for the first time that the frog's ears and nose are in the back of its mouth; it doesn't appear to strain their faculties to learn, from once hearing these and many other facts, about the frog in this academic hall, with the specimens under their eyes.

We can not find a frog, but many remember the tight piece of skin stretched behind the eye, which is the drum of the ear. They hear of the flying-frog of Borneo; of the haughty male frog, who decorates himself with a garland of eggs till he looks like a Knight of the Garter, and then sits in the mud till the tadpoles squirm, when he jumps into the water and they all launch out like an epitome of the Resurrection day; they hear of the toad whose back grows soft and spongy while it lays its eggs, so that the male can stick it full of the little globules, like a beaded cushion, and when the change comes, in the twinkling of a toad's eye one hundred and twenty lively little blackies jump out of their warm bed at once. It doesn't take long for the audience around the rock to commit these wonders to memory. Shouts of delight reverberate, and ecstatic measures of jumps and twirls, and other gymnastics interrupt the lesson. Afterward, in the more orderly attention of the school-room, we can fix the technicalities, explain the structure, compare and classify, and when abstracts have been written, I doubt if some of them may not lay claim to the rare title of Batrachologists.

It is high time to go home. Pick up the specimens, fill up the boxes,

swing the snakes along ; do not get too many rocks, though they are so tempting in their glistening beauty and their wonderful suggestions ; and when we reach the school, after our two hours out, we will hang the snakes from the window as trophies, and study them up for our lesson in the morning. Good-bye ; we have started up many a trail ; we long and mean to follow each one ; and just now we are hungry.

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## PLANTS WITH CHILDREN ; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

### IV.

#### VIOLETS.

“ Violets in the pasture, in the woodlands too,—  
Hooded-leaf and crow-foot, delicate and blue ;  
Violets in the meadows, lily-like and pale,  
White almost as snow-flakes in the winter gale.

“ All the children love them : can you tell me why ?  
Is it for their color, like the summer sky ?  
Is it for their beauty, or their simple grace,  
Or their form so lowly, or their dwelling-place ? ”

Perhaps we love the violets so much, because they seem to say to us, Spring has surely come to stay, with sweet days, and warm breezes, and they are among the first of the dear flowers we have waited for. To-day the children have brought blue violets,—gathered from the meadow,—downy, stemless, and lying pressed closely amid the soft, short, little grasses, so new and bright ; violets from the warm old lane, whose sheltering wall wins the short-stalked, purple species earliest ; and handfuls of small, snowy-white ones with stalks like carnelian, from the strawberry pasture. I have a pansy plant, besides, for our little lesson-talk.

First, I wish to tell you that you will never find the violet with woody winter branches holding folded leaf-cradles, like the rose-bush. It is not a bush, but a soft herb, whose stalks die to the root every year.

But this thick root I now show you lives on in the ground, and, when April comes, throws up these green leaves you see upon its runners. It takes but few cherishing days to give us, too, the bonny blue flowers so bright and dear. I wish you to look at the leaves first, and tell me their form. “ Heart-shaped,” and “ arrow-shaped,” will do ; and notice

how beautifully cut are the edges,—while Alice says, “The leaves are soft as they can be.” Yes; downy leaves.

Now we will each take a violet flower, and you must give great attention to what I ask of you. Look closely at the flower, and count the blue parts of its cup. How many do you find? “Five.” Let us carefully pull each one out, and see. Yes; there are five—what? We want a name for them, and “pieces” will not do. Hold up your hands if you will try to learn the right little word I will tell you what it should be. Well, now I will spell it. Each of these blue pieces is a petal,—p-e-t-a-l,—a very pretty word. We might say it is a pet part of the little plant,—it is colored so sweetly, and is so delicate. You will remember it, I know, because other flowers have petals, too, and we shall want it every day. Rose-petals are parts of the rose-cup, and pink-petals of the pink, etc.; so we will learn this word now. Every one shall spell it, and remember it.

Another time I shall give you a better word than “cup” to tell you what these petals all together make, so you must not allow me to forget it. It is everything to know the correct words; you will find that true constantly in your lives as well as studies. Suppose you each pronounce *violet*, now, and let me be sure each little girl and boy can spell it. I would not have you like a little girl I once knew. Shall I tell you what she called a violet? Well, she called it “a voylunt,” and she was as bright as you are, too, and very fond of flowers; so when she began to tell me so gladly she was “going after blue voylunts,” I had to stop, and think hard to guess what she meant. You see she had never been taught how to spell violet.

Here we have quite a variety of violets. Compared with many flower-families, this is not very large, but still it has its different children,—little sisters and cousins scattered over the world, to make many hearts happy as yours to-day. It is so, that all flower-families are scattered, and that is what makes the earth so beautiful and rich.

I will cut off all these fine pansies, and give each of you one or two to keep. They are as much violets as the tiny white ones, purple-veined, and faintly-sweet you have gathered. You may tell me if you notice anything peculiar about the violet and pansy stem. Marie says, “It is crooked at the top”; and Harry, that “The flowers are upside down.” Do you not remember it is called “the modest violet,” from its bended head? Now let us plant our pansy-root in a pot, for the window, that by and-by we may have some more lovely velvet flowers in our school-room from it. Do you see the fine outer rootlets? We must be very careful of these in potting it, for they are what will feed it most, and should not be injured. We will keep it shaded until they have struck into the new earth of the pot.



This lovely pansy-violet grows wild in England, dotting the pastures and banks with small purple, and blue, and golden-yellow flowers. It is called the three-colored violet, or by the sweet name of Heartsease. It is greatly enlarged and improved by cultivation, as you see, like many of our garden flowers, and there are numerous beautiful varieties. You also know the exquisitely sweet blue violet we buy at the green-house, and cultivate. That is a cousin of our wood violet, too.

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## PRIMARY ARITHMETIC.

BY HARRIET L. KEELER, CLEVELAND, OHIO.

### IV.

#### *STUDY OF NUMBERS WITHIN TEN.*

##### PROCESS OF ABSTRACTION — PURE NUMBER.

Heretofore we have worked wholly with objects. The child has been asked to do nothing unless the visible representatives of the numbers were present. He has never been asked to abstract pure number from the object, and yet he has so abstracted it. He has never been asked to remember, and yet he has remembered.

Whoever has taken a class through the course here indicated has been enabled to watch the mind develop,—has seen one child, after a brief study of objects, disdain their aid, and pride himself upon doing his work without them; another striving to emulate his companion, but now and then returning to the objects, to take his bearings as it were; still another plodding laboriously along, clinging to his supports,—his visible assistants,—and unable to advance without their aid.

Whatever may be true of individuals, the next logical step in the presentation of the subject is the substitution of subjective objects for objective objects. For example: "Mary owns two kittens and John owns two kittens: how many kittens do they own together? A little boy went to the barn and found three eggs in one nest and two eggs in another: how many eggs in both?" To be sure, neither kittens nor eggs are present, but the children are able to picture them in their minds, and where so pictured can deal with them as if really existing.

"Shut your eyes, and think of four little sparrows. How many see them?" "Where are yours, Willie?" *Ans.*—"On the ground." "Where are yours, Helen?" *Ans.*—"On the fence." "You' all see them? Let one fly away. Hold up as many fingers as there are birds

left." Through exercises such as these the path to pure number is easy,—it follows so naturally that one steps into it unconsciously. "How many are three and two?" falls from the teacher's lips, and is answered by the child so easily, that one wonders why any one should say such questions are difficult. They are not difficult, if we permit children to proceed in learning number as they do in learning other things,—handle, and learn by handling.

The final result should be the power to deal with Number abstractly, with a complete comprehension of the thing required. This work is not performed until each child can readily answer such questions as,— "How many are four and two, six and three, eight less five," etc., with ease. When children can do this, the succeeding steps are sure, and the foundation for the future secure. Whenever they hesitate, they should immediately be referred to the objects, and required to represent in visible form the combination asked for.

So soon as the mind is strong enough to leave its supports, it will do so; and the child will regard his objects as he does his last year's clothes,—something which he has outgrown. But last year's clothes, we remember, were very useful so long as they suited his needs.

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## THE STUDY OF SPELLING.

BY A. T. STAPLETON, A.B.

Mr. F. W. Parker, in the February *TEACHER*, presented a method of teaching Spelling. It is not my intention, in writing on the same general subject, to criticize or make war on Mr. Parker's method, nor to advocate any method of my own device. I purpose simply to direct attention to the importance of laying, in the primary schools, a solid foundation in this branch of study, and to argue briefly that there is the place where Spelling must be taught.

I maintain, then, that Spelling must be taught in the lower schools, as far as it is to be taught at all. All that is ever learned about this branch by direct study is learned there. There are other branches which are often introduced into the primary school, the study of which might be advantageously delayed by the scholar till a later period, in favor of Spelling. Conspicuous among these is Grammar. It is the early attempts to drive a knowledge of Grammar into the heads of scholars which make its study so dry and distasteful to the average student. Keep Grammar back until the pupil can understand it, and

there is no branch of study which will interest him more. But give the primary scholar plenty of Reading and Spelling. Keep him drumming at his Spelling until he has obtained a thorough knowledge of the sounds of the letters of the language in all their ordinary combinations, and then drop it. In nine cases out of ten, all time spent on it after that point is reached is pretty certain to be wasted, and even in the tenth it might have been much better employed. After the pupil has learned the sounds of the letters, give him reading enough, and direct especial attention to the subject of Accentuation, but spend no more time with formal lessons in Spelling.

But it may be asked: Why would you reverse the present order of things, and banish the spelling-books from the school-rooms of higher grades? When *will* scholars learn to spell, if they cease to study Spelling on leaving the primary schools? How shall Spelling be taught after the banishment of the spelling-books has taken place?

This brings us to the very pith of the discussion. Answering these questions, I say that I would banish the spelling-books from the schools of higher grades,—because, as I have already stated, time spent in such schools on this branch is time thrown away; that it is time thrown away because people never, or almost never, learn to spell by direct study of the subject; and that there is really no practicable way of teaching Spelling to advanced classes.

Spelling can be learned, but not taught. As far as the great body of commonly-used words is concerned, nobody ever yet learned to spell them from stated lessons in the school-room, and nobody ever will. Let me not be misunderstood here. I do not, of course, assert that it is impossible to learn anything about Spelling by direct study. By diligent and constant application, considerable may be learned; but it will be an altogether inadequate recompense for the time spent. Scholars will not remember in after-life the lessons they learned in Spelling at school. They will learn very good lessons from day to day, perhaps, but the greater part of them will be afterward forgotten. Learning to spell by formal lessons in the books is an arbitrary task, a solid matter of the memory. Inasmuch as the lessons are completely divested of any intrinsic interest, it is no wonder if they are speedily forgotten. Some words which strike the student as rather peculiar will, on that account, be likely to be retained in the memory. Such, for instance, are *catarrh*, *caoutchouc*, *phlegm*, etc. A few such words as these will probably cling to the memory in after years, but as far as the great mass of common words is concerned, a person will undoubtedly be no better off for having studied them in school, a few years after he has left it, than if he had never studied them at all.

How then are the scholars in our schools to learn to spell? Why,

just as their fathers and every body else did before them,—*by attention and observation in reading.* This, I am firmly convinced, is the way in which all people learn to spell who ever know how. A person who would take no interest in the spelling of a word, merely *as* a word, will take a great deal of interest in it when he comes across it in reading. Every word that occurs will teem with interest and importance for him, as is evident from the frequency with which he will consult Webster or some other verbal authority. He can not help but learn to spell words when he is ceaselessly thumbing the Dictionary to discover their signification. Words whose meaning he does not need to investigate will occur so often that he will learn to spell them, unconsciously, indeed, but none the less surely. He will thus learn far more by reading every day than he would by studying a stated lesson in the spelling-book for the same length of time. In the one case is listlessness and work, in the other interest and pleasure. The writer is acquainted with a person who, as a scholar, “stood at the head” of his class in Spelling for a whole term, and at the end of that time obtained the prize for being the best speller in the class. He only misspelled one word during the term, and it happened, luckily for him, that none of his classmates could spell it any more than himself. That word was *raspberry*. Yet he had never opened his spelling-book the whole term. But he was an omniverous reader, and his observations in his reading had enabled him to out-spell the whole class, because, while they studied much they read but little.

Another illustration is the case of an acquaintance who was never much addicted to habits of reading, but who, by dint of hard study, generally spelled well at school. Yet when he wrote to his friends, after his graduation from college, it was no unusual thing to find eight or ten words misspelled in one of his epistles. Then, again, take the case of printers. They are all good spellers, but it is safe to say they never learned it in school. Indeed, a great many of them never went a day to school in their lives. When they go in as apprentices they are as ignorant of good spelling as can be imagined; but they soon learn. They have the same words continually recurring, and by “setting up” those words time after time, they learn to spell them right. Observation and interest do the whole of the work for them, and it is interested observation, not formal lessons, by which all people learn to spell correctly.

As far, then, as Spelling is to be taught, it must be taught in the primary schools. To teach the elements of Reading and Spelling is indeed the primary school's proper work. Inasmuch as it appears to be there only that Spelling can be taught with success, it behooves the teachers to see that it is taught thoroughly and well. The matter of

methods, as I have before said, is one of minor importance. One teacher will succeed best with one method, another with another. But whatever one is employed, let the teacher take care that the elementary work of this branch is well done, since for the rest the *pupil must depend on himself*.

Middlebury, Vt., March, 1878.

## NUMERATION.

BY C. F. BARNARD, BOSTON.

### II

*Teacher*.—Come, children, let us attend to another lesson in Numeration. How many children did we have in our class before? and how many have we now? Count.

*Children*.—Ten.

*Teacher*.—Very well: how many marks, or signs, of numbers did we put and leave on the blackboard? Count.

*Children*.—Ten.

*Teacher*.—Very well: name them as I point to them. (*This done, the lesson proceeds.*) Pay attention, and I will teach you something else. We have these figures in a line on the board, thus:

0 1 2 3 4 5 6 7 8 9

*Children*.—Yes, ma'am (or sir).

*Teacher*.—Well, suppose I write them now differently, thus:

9 8 7 6 5 4 3 2 1 0

You see the same figures. There are ten, in all, in each line: what is the difference?

*Children*.—You began the upper line with 0 and ended with 9, but in the lower line you began with 9 and ended with 0.

*Teacher*.—Yes; and yet there is no real, only a seeming, difference. Let me mark the two lines thus:

0 1 2 3 4 5 6 7 8 9 (at the West.)  
9 8 7 6 5 4 3 2 1 0 (at the East.)

And now I will tell you why I do so. By the East I mean Arabia and Asia, on the globe, where this system of Numeration began; by the West I mean Europe and America, on the globe, where this mode of

numeration is most in use. The people of the East begin their writing, figures or words, at the right and go to the left ; but the people of the West begin their writing, figures or words, at the left and go to the right. Let me point at the signs in each line, while you name them. (*This done, the lesson proceeds again.*) What words did I write against the upper line ?

*Children.*—At the West.

*Teacher.*—Yes ; and what against the lower line ?

*Children.*—At the East.

*Teacher.*—Very well ; now, instead of figures, let me write ten letters, thus :

## N U M E R A T I O N .

*Teacher.*—How many letters ?

*Children.*—Ten.

*Teacher.*—Yes ; and do any of you know what word these ten letters make ?

*Children.*—Numeration.

*Teacher.*—Let me then put its letters over our figures in the upper line, thus :

N	U	M	E	R	A	T	I	O	N	(at the West.)
0	1	2	3	4	5	6	7	8	9	(at the West)

*Teacher.*—Now the people of the East would write the letters differently, thus :

N	O	I	T	A	R	E	M	U	N
9	8	7	6	5	4	3	2	1	0

*Teacher.*—I will point : you read. (*They do so.*) All we need add now is, our way of writing and reading figures and words is what we are most familiar with, so we prefer it. Their way they are most accustomed to, so they like it best. This will do for to-day's lesson. I will leave our work on the board, and the next time it may 'give us something more to learn. The class is dismissed.

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— There is frequently more to be learned from the unexpected questions of a child, than from the discourse of men who talk in a road, according to the notions they have borrowed, and the prejudices of their education.—*Locke.*

— The fittest time for children to learn anything, is when their minds are in tune, and well disposed to it.—*Id.*

## THE WRITING - CLASS.

BY J W. PAYSON.

## VIII.

*TALK TO TEACHERS.*

The science of the century is making itself felt in even primary education, and no greater work is being accomplished than that of inspiring educators to reorganize and vitalize some of the cold, dry, monotonous methods of the school-room. The cry against science in primary education is wholly misleading. Science ought not to be considered a bugbear, to frighten the child, but a genial helper. It is the true exponent of Nature, the very sunlight to education ; but it should not be too strong for the delicate tissues of childhood.

The art of penmanship is based upon the science. Penmanship as an art must be mastered in detail, before it can become a fit instrument for the expression of thought. While the real object of writing should never be lost sight of in the teaching, and while children at an early stage of progress should begin to use written language as well as spoken, yet, until they have acquired some degree of familiarity with the written signs, both in conception and execution, they must of necessity be occupied with the medium of transmission, rather than with the thought to be transmitted. The wires must be laid before the message can be sent.

To make writing a facile instrument to the child, his earliest efforts in the art should be directed to the simplest parts or processes of letter-making, building up from these and increasing his confidence and skill, by increasing his knowledge of the forms, as he advances. The very first steps in this branch are of the utmost importance, since the force of bad habits contracted in primary classes will not only embarrass the pupil throughout his entire school-course, but may effectually prevent him from ever becoming a good writer.

Writing is a far slower and more laborious process than speech, and more artificial, requiring the use of a foreign instrument and materials. The child is not compelled, in speaking, to minutely analyze the sounds. But in writing there are successive steps, which he is unable to master at a single stroke, but must move his hand with the pen (the latter not a natural organ, like the tongue), and consciously describe every change in the lines, by a corresponding change of movement. Hence the processes can not be so latent as when he becomes master of the art.

The science of penmanship takes the letters to pieces, and says to the child: "You can easily learn to make these simple parts; then you can learn to put them together; and when you can do that, you will have learned how to make the letters." These windings in and out, these turns and angles, all at first so intricate and puzzling to mind and fingers, are reduced by a little science,—suited to the child's capacity,—to a beautiful simplicity, order, and progressiveness.

In teaching writing to primary classes, we would let into all the dark corners some light or science, that the pupils may not stumble over impediments, and thus lead them naturally into the subject, interesting them at every step, confident that the delight in positive knowledge, even to children, is a great incentive to progress.

#### THE LESSON.

"Small *s* is the last letter in this group of ovals: does it look like the same Roman or Italic letter?" "It does not." I erase the connecting lines, and fill out the upper curve,

adding to it the dotted turn, and the children joyously recognize the familiar Italic. I then rewrite the script letter for analysis and criticism.

"The main part of *s*, as you clearly see in the Italic, is a double curve, one of the most beautiful forms used in writing. The line is taken from two ovals, as I will show you," writing one above the other, so that the ovals are on main slant, and tangent at the turns. I then trace the main curves of *s* in opposite sides of the ovals, to illustrate this characteristic part of the letter; and next erase the superfluous parts of the ovals, to evolve written *s*, leaving the double curve abbreviated at top, and terminating with the short turn at base, finished with the dot.

"Let us now try and complete the script letter from this model. Where, and how shall we begin?" "At base, with the right-curve." "And a little to left of the dotted turn," writing the curve through the dot, and continuing it on connecting slant, thus intersecting the double curve.

The hands are all moving in expressive dissent. "That is not right"; "The curve runs right across the letter." "Why, I have made it just like the first curve of *u*!" writing the latter on the board, directly to right of the model. "But it is not right in *s*, it leans over too far."

"Then the slant must be wrong. How shall I change it,—to slant more or less?" "To slant less." I then decrease the slant, and combine the first with the main curve at top. This result is approved. "How shall we finish the letter?" "With the right-curve." This is made on the usual slant, and the children are satisfied. I now write the letter several times on the board, and explain that the upper part of first curve is retraced a little; that the dot is made on first curve; that the lower



turn is retraced from dot; and that the final curve sags a little near base, so as not to touch the oval. "What is the height of 's'?" "A little more than a space."

"Small *r* is mated with *s*. It begins the same, and is of the same height. You make a light dot on first curve, at top of letter, and then a short double-curve nearly upright, on downward movement, and combine it with first principle a little below height of one space," illustrating on the board each part of the letter while describing it. "You will also see that the first line and the double-curve in *r* and *s* meet in an angle, and thus form a sharp point near the top of each letter. But the angle is wider in *r* than in *s*." The different slant of the first and last curves is apparent at a glance. The decreased slant of first curves gives proper width as well as symmetry to both letters. The peculiarities of *r* may be very finely brought out by contrasting it with *i*. Both begin with the right-curve, and end with the first principle, having a dot as a characteristic. But in *r* the dot is at the vertex of the angle, and the first curve and first principle are connected by a short double-curve, giving increased width to the letter. The first curve is also on increased slant, and extended a little above height of one space, while the main line is shortened to about the same extent. The dotted double-curve of *r* corresponds to the dotted shoulder of the printed letter.

\* *Note.* The thirteen short letters form a natural and easy first course in writing. It is worth while to consider how much of interest and profit these thirteen language signs may yield. They embrace half of the small alphabet, and include signs of all the vowel sounds, with liquid, labial, and sibilant characters making up the group. They also include every variety of line used in the construction of the extended letters and capitals. Many interesting lessons in spelling and language are enclosed in this small compass, and some of them could be brought within the thought and practice of primary pupils. Word-building from these letters would increase their vocabulary, and would bring to light many easy and beautiful combinations for writing-lessons. We append the following copy, containing the thirteen short letters: *ours, cane, mix, view.*

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\* — Nature without instruction is blind; instruction without nature is faulty; practice without either of them is blind.—*Plutarch.*

— Let the child learn what is appropriate for his years, and not precociously what he ought to learn afterwards.—*Rousseau.*

— Love awakens love; and a cold and heartless education usually produces a pupil of the same character.—*J. A. Fischer.*

## OF METHOD IN INSTRUCTION.

To arrive at the same result in a time twice or three times shorter, with a greater intellectual satisfaction and a more pronounced love for science, would be a real, evident gain, which every one could appreciate. And how can such a result be obtained? By superiority of method. And this superiority of method, on what does it depend? Upon the fact that the teacher knows how to bring into play the intellectual powers of the pupil; that he addresses himself to the pupil's reason, and not to his memory; and that he rigorously applies this aphorism: First, comprehend; then learn.

A method is more or less good, as it complies more or less closely with the definition of instruction given by Saint Thomas. "To instruct," says he, "is to produce science in others by favoring the development of their natural reason, not the development of their memory." From this it follows, that a master who addresses himself to the memory rather than to the intelligence of a child, who obliges the pupil to commit to heart and recite lessons which often he does not comprehend, practices a false method, contrary to all pedagogical principles and to the most elementary notions of psychology; he misses his aim, loses his time, and imposes an ungrateful task upon the child.

Man is, before every thing else, an intelligent being. In him reason rules and memory only obeys,—it is like an instrument, a tool in the hands of a workman. Reason seizes upon truth, and memory preserves it; reason perceives and understands it, and memory retains it. Now, in order to preserve a thing, we must first possess it. The work of the intelligence, then, ought to precede that of the memory. Then, each faculty playing its proper part and at the proper time, every thing is simplified and facilitated; and as that which is more easily done is more rapidly done, the pupil gains time, and he arrives more quickly at the desired point in proportion to his intelligence. Examinations, then, are affairs of reason and not of memory: talent is appreciated at its proper value, and the first rank is granted to the one who really merits it.

Then, also, the pupil, freed from all useless and annoying bonds, loves work and study. Now, able to go alone, to fly with his own wings, to comprehend, he feels himself happy, and this happiness he wishes often to procure, and voluntarily returns to it. There are enjoyments of the intelligence as there are enjoyments of the heart, but there are not what one can call enjoyments of memory. When this truth shall be well understood and properly applied in all our institutions,

from the establishments of superior education down to the little village schools, one will then see a true revolution in the domain of public instruction, our youth will complete their studies in a much shorter time, and will be animated by a much more noble ardor for work.

It is not intelligence that is lacking to us, but rather a spirit of initiative. We are apathetic ; we are routinists ; we don't like to change our habits ; and when we decide to move, it is only after others ; and as late as possible, we follow, we imitate. There is progress undoubtedly ; we advance, though slowly ; but when it is a question of instruction and education, it is in the mind and heart of the child that we ought to be able to detect true progression. Now, to obtain that, it does not suffice to renew our school *materiel*, we must above all transform our teaching, lay aside old routine, and adopt at last a more rational method, one more in harmony with the faculties of the human mind : we must cultivate the intelligence before the memory ; we must make the pupil comprehend before he learns.

— French of L'Abbe Lagacé.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### VII.

#### *OUT-DOOR EXERCISE.*

Action in the open air is one of the means which nature prescribes for the promotion and preservation of health. Of the different forms of action, walking deserves first consideration. It brings into service a larger number of muscles than most forms of exercise, and conduces to deep and thorough respiration and to equal and vigorous circulation of the blood. Nevertheless, as a large proportion of lady teachers are lacking in strength beyond what they must employ daily in their occupation, many of them can not afford to walk more than they are actually compelled to do. Walking after the day's work is done drags them down, rather than builds them up ; and even the much-extolled morning walk may, while it seems temporarily to invigorate, really use up vital power which should help to carry one through her work. Whether to walk, then, and how much, is a question to be settled by good judgment after fair trial, for it is a misfortune to any woman to cherish the notion that she is incompetent to take this exercise, when by prudent use she might accustom herself to practice it with benefit.

Of the value of carriage-riding to lady teachers there is no room for question. The slight exercise,—which may be described as passive, rather than active,—the breathing of pure air, the change of scene, the mental diversion, the pleasant companionship (an essential condition), all are restful. If, additionally, the lady can be the owner of the horse she drives, and establish that sympathetic relation which often does exist between a person and a spirited, intelligent, and affectionate animal, the benefits are greatly enhanced. If one has health to begin with, and takes even tolerably good care of herself; if she will drive regularly two hours a day, five or six days in the week, no matter what the weather may be, she will thus fortify herself very strongly against the encroachments of debility and disease. If it requires too great stretch of the imagination to even fancy a primary teacher the mistress of a horse and buggy, it is not unreasonable to suppose that two may put their fortunes together and hire a horse two or three times a week. Did teachers rightly estimate the value to them of such opportunities, they would be willing to sacrifice much in order to secure them. Many teachers are extravagant in dress, considering their means. They might spend less in this direction and be gainers thereby in every sense of the word, and particularly might they gain in saving a little fund to be appropriated for carriage-riding.

Of horseback riding I scarcely have patience to speak. It is an exercise replete with delight and benefit to him who, fittingly dressed, may sit his horse so as at the same time to have command of himself and of it. When weak or tired, he jogs along at a walk or easy amble, in the serenest and most sedative state. When rested, he dashes along till all aglow with an exhilaration most enjoyable and most wholesome. But a woman,—unfortunate being,—if she mounts a horse at all, must needs assume a position and accoutrements so unphysiological and unsafe as practically to place this pastime beyond the ambition of the health-seeker.

Botanizing, or the study of geology, ornithology, entomology, or other of the natural sciences which may be pursued in the open air, is eminently conducive to health of body and mind. In some of these studies, persons may accomplish much with but little taxation in walking. Sketching from nature is a most wholesome as well as most charming recreation. All moderate out-of-door games are good.

Gardening is excellent,—with qualifications. In it persons are specially liable to over-do. Indeed, this and the various departments of natural history are so bewitching as to tempt their votaries to use up strength instead of laying it up. So one must watch herself, else she will continually be committing serious mistakes. Gardening is not good for those teachers who feel it to be a task instead of a pleasure. Their

business gives them, ordinarily, all they ought to do as work. No more of it should be assumed by them nor imposed upon them. Whatever will tend to rest or restore them they are entitled to. If they can find play in cultivating flowers, or hoeing potatoes, or in harnessing the horses, or driving up the cows, or milking them, they have a right to do these. But whether individuals are able to take a greater or less amount of exercise, their *rest* to the utmost extent possible should be taken in the open air.

*"Our Home," Dansville, New York.*

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## DAILY PROGRAMME FOR A PRIMARY SCHOOL.

BY MARY P. COLBURN.

### VI.

#### NUMBER.

According to the category of our time-honored grandsires, "Readin'" and "Ritin'" came before "Rithmetick"; but it has been thoroughly demonstrated that shrewdness and intelligence in "calculating,"—in other words, a reasonable understanding of *Number*,—will carry a man triumphantly over the breakers, even if, in the matter of reading and writing, he can scarcely make "his mark"! This fact makes it self-evident that, if things in our primary schools are to be reduced to a system, nothing is more proper than that the elements of this science should be correctly implanted. Thus, it is one thing for the teacher to "give out" questions in a listless, abstracted manner to a crowd of as listless and uninterested children, and quite another to rouse the expanding intellect and elicit answers based upon reasoning processes.

"John, how many are *two* and *two*?" John turns toward his teacher, looks at her a given time, gathering up the loose threads of the problem, lazily lifts one set of fingers, counts two, then lifts the other, counts two more on to the end of the first difficult computation, and in a drawling tone answers, "*Four*." The next question fares no better, and when the recitation (?) is through, what has been accomplished? Absolutely nothing, but a fostering of very bad habits,—for laziness and inattention are the bane of a school! [If this seems too prosaic, please remember it is no exaggeration.]

In the very first place, *never allow a child to count his fingers*,—the

buttons on his jacket may serve, but the fingers, *never*. These are a constant possession, and if he realizes that they will always be with him to count, the chances are that he will travel all along his school-journey with the inclination to compute by their use. If nothing more, it is a very awkward and unsatisfying habit.

Teach your little ones to *know* the result of a combination of two numbers, instantly, as soon as the words fall from your lips; let them, as it were, *see* the answer every where:  $5 + 9$  *always* 14,  $3 + 7$  *always* 10, etc.,—no counting of fingers to arrive at it!

But, as in the beginning, something tangible is necessary. Let it be any series of objects at hand,—desks, pencils, books, etc.,—and when these have served their purpose, simple marks on the slate will do. I have found groups of dots upon the blackboard very useful. I make several groups of every number from 1 to 10, in various forms, and the little delinquent, when he can not see with his mental eye the answer, finds upon the board two groups corresponding with the question,

thus:  $\begin{bmatrix} \cdot & \cdot & \cdot \\ & \cdot & \cdot \end{bmatrix}$  and  $\begin{bmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{bmatrix}$ , or  $\begin{bmatrix} \cdot & \cdot & \cdot \\ & \cdot & \cdot \end{bmatrix}$  and  $\begin{bmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{bmatrix}$ ;

$\begin{bmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{bmatrix}$  and  $\begin{bmatrix} \cdot \\ \cdot \end{bmatrix}$ ; or  $\begin{bmatrix} \cdot & \cdot & \cdot \\ & \cdot & \cdot \end{bmatrix}$  and  $\begin{bmatrix} \cdot & \cdot \\ \cdot & \cdot \end{bmatrix}$ ; all

the numbers being diversified still more. In this way one child may find  $5 + 7$  in one set, and another see  $5 + 7$  in an altogether different arrangement; so with  $3 + 2$ , etc. The benefit is, that he learns to know that 5 things or 7 things may not always present the same aspect or grouping. The same principal applies to Subtraction as well as Addition.

One word as to *tables* in these two elementary branches of Number. I have never found much real benefit accruing from their use, the recitation becoming stereotyped and *wooden* under this method; but let the pupil come, at once, to *variety* in the questioning. Let his little reasoning powers begin, *at the first*, to grasp the outlying fact of the loss of *two* marbles from *three*; and in the same lesson the melancholy result of eating *four* of his *six* peanuts; or how many little playmates remain with him if *three* out of the *five* go home. Any such little device, presenting to the mind the consideration of real things, is worth a dozen renderings of an abstract *table*.

With Multiplication, however, we must sink all attempts to edify as far as presenting objects is concerned, for, in this, *there are tables which must be learned*, and the sooner they come to be a permanent possession in the memory of the pupil, the sooner he is fitted to battle with that which, without it, will be an endless trouble.

But as in most things there are various methods to compass the end sought,—of course, one better than the rest,—so in the treatment of this there are to be developed two ways: One treats of the tables as each distinct in itself, the other of distinct and separate parts of several tables.

To illustrate: I place upon the board the “2” table, in this manner:  $2 + 2 = 4$ ;  $2 + 2 + 2 = 6$ ;  $2 + 2 + 2 + 2 = 8$ , etc. As I go on the children become amused and interested, especially when the nine and ten 2’s come in range. Of course I have taken up a deal of space, and I ask the class to *help me add them*, which they do with a will. Then I tell them all this work can be saved, for we can do it another way and not take up nearly so much room, which we need for other things. Then follows the table with its  $\times$  sign. It now stands  $1 \times 2$ ,  $2 \times 2$ ,  $3 \times 2$ , and so on; 1 two, 2 twos, 3 twos, 5 twos, etc. This I call the “2” table, and each multiplier multiplies the “two.” But should I, in this connection, request an answer to  $2 \times 9$ , I certainly should not get it, for I have not been treating of *nines*.

While it is absolutely necessary the child should realize that  $9 \times 2$  and  $2 \times 9$  are equivalent, it doesn’t help matters to mix things; and it is far preferable to teach this despotic multiplication as a series of separate tables, with the figure which is multiplied being represented in the center line of the table, and its multipliers prefacing it. The principle can be applied in a score of ways,—the rows of desks, of words in the several columns of a spelling-lesson, etc.

The children do not realize that they are learning the arbitrary “Multiplication Table,” which, if they were older and ignorant of it, would be such a bugbear; but when it comes to be presented to them after such familiarizing, they see they know something of it already. Of course, all its various tables are treated in the same manner as above. When children once *know* a thing they *know* it, and it varies the exercise very acceptably to teach them to be able to see (?) things anywhere. Thus, I tell them to look upon the door, their desks, the wall, their hands, my forehead, etc., and *see* the thing they are reciting,—on the principle that what is in their mind or memory firmly can be reproduced *ad infinitum*.

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— Let the tutor make his pupil examine and thoroughly sift every thing he reads, and lodge nothing in his head upon simple authority and upon trust.—*Montaigne*.

## OUR NOTE-BOOK.

We have just taken down from our library-shelf Page's *Theory and Practice of Teaching*. It bears the date of our first ownership, in 1853. It was our first assistant in our first school. That school was in an out-of-the-way district, in a country town in Massachusetts, where the reputation of poor teachers and unruly boys and girls had preceded us. What conscious inability; what misgivings as to our chosen work; what daily trials, and as frequent victories; what days of constant labor and anxiety, with much pleasure withal, coupled with long evenings of study and more careful preparation for the coming day's studies. It is now twenty-five years since then, and our first certificate is among the archives, coupled with the committee's report, that we should probably make a good teacher by faithful continuance in the service! We did succeed that winter, and that by the help of this treasure of good advice and hearty encouragement found within the covers of this good old book,—to-day the most valued, if not the most costly, in our library.

And this leads to the question, What books are you reading, kind friends, for your instruction and culture in educational concerns? The one we have mentioned is one of the best for young teachers; in fact it is good for young or old. Close at hand is another volume which has had a large influence in directing young teachers; it is Northend's, and the author is still as fresh for new educational work as he was when he penned these valuable pages, thirty years ago. "Letters to a Young Teacher," by Gideon F. Thayer, of Boston, are still as practical as when they were written. Among the writings of those who laid the foundations of our late educational reform, broad and deep, are those of Dr. Wayland and Horace Mann. The teacher who will read the four authors we have named, can not fail of reaching higher attainments in the profession, and of being more useful to himself as well as to others. More anon.

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"EDUCATION,—A DEBT DUE FROM PRESENT TO FUTURE GENERATIONS."

We are often asked for the authorship of this sentiment to education. It was proposed in a letter from George Peabody, of London, at the dinner at Danvers, on the 16th of June, 1852, on the occasion of the celebration of the one hundredth year since its severance from Salem. He accompanied the note with a gift of twenty thousand dollars, as part payment of the debt, to be bestowed for the promotion of knowledge and morality among his townsmen. Since that time his gifts for the same noble purpose have been numbered by millions.

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As to alphabet-teaching, we heard from a Maine teacher the other day who had spent one year with her class, and they had not learned all the letters yet. She considered it a year of hard work, but one well spent. Another teacher, of Boston, made inquiry if there was not a way, called the word-method, by



which children could learn to read. Perhaps the following letter, from our old friend, and veteran teacher, Z. Richards, of Washington, will be of interest to all those who are asking for a better way :

*Friend Bicknell*.—I wish to say that I have most satisfactorily demonstrated what I anticipated by my *new system* of training. There may be some who would not like to acknowledge what I claim ; but I can say unhesitatingly, that with a class of children from four and a half to six and a half years of age, who were never in school before, and did not know the alphabet on the second day of last January, I have done more real work in *sixteen weeks* than our primary schools, with similar pupils, from six to seven and a half years of age, have done in *thirty-four weeks*. My scholars are now reading in the Second Reader of Sheldon's Series. They come into school at 10 a.m., and leave at 2 p.m., and have about forty minutes in two recesses, to go out into the open air and take their lunch. I spend only *two hours* daily with them, and Mrs. Richards *one and a half* hours in light exercises. I wish you could see for yourself. I never felt that I was doing better work. I have one lady from your State learning my method, which she intends to introduce next year, after her return to Massachusetts, near Boston.

"I like the PRIMARY TEACHER very much indeed, and recommend it to all my teacher friends."—M. T. B., *Woonsocket, R. I.*

"I think the PRIMARY TEACHER is *perfectly splendid*, a monthly treat."—S. B. WHITTENBURG, *Chillicothe, Mo.*

"The PRIMARY TEACHER is just what I want, as I teach in the primary department."—FLORA MERRILL, *Columbus Junction, Iowa.*

"Am much pleased with GOOD TIMES and the PRIMARY TEACHER. They are just such publications as have long been needed, and I should think they would meet the needs of all primary teachers."—H. S. HAGEN, *Worcester, Ms.*

"I am extremely well pleased with the PRIMARY TEACHER, and know not how any primary teacher can do without it."—THOS. WILSON, *Olmstead, Ky.*

"The JOURNAL and PRIMARY TEACHER are read with interest, and prove positive helps to me in my school-work. If others find them as valuable as myself, they can not fail in having a wide circulation."—L. E. BROWNE.

"I think both of these publications (JOURNAL and PRIMARY TEACHER) are very valuable aids to the instructor, and no wide-awake, live teacher can afford to be without them."—N. L. BISHOP, *Norwich, Conn.*

"Those who take the PRIMARY TEACHER think it a jewel."—W. WHEELER, *Ottawa, Kas.*

## Kindergarten Institute, FOR MOTHERS AND TEACHERS.

A SUMMER KINDERGARTEN INSTITUTE will be opened on Monday, July 8, at SANDUSKY, OHIO, to last four to six weeks.

The object of the Institute is to give teachers and mothers an insight into the character and claims of Kindergarten training, with special reference to the home and the school.

The coöperation of Miss RUTH R. BURRITT, and other excellent Kindergartners, has been secured.

☞ For further particulars, apply to

W. N. HAILMANN,  
(Ed. "*Kindergarten Messenger and New Education*,")  
Milwaukee, Wis.

# THE PRIMARY TEACHER.

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## OUR "HOME CLASS."

### III.

#### HOW TO TEACH IT.

In our little primary class we must adhere to *rudiments*; for what are the children, themselves, but little rudiments putting forth their strength to seek the light? They must be taught a great deal by imitation and observation; their attention must be awakened and concentrated upon facts, by bringing before them always objects of interest which have a reality to their little minds. Memorizing from text-books must not be considered of as much importance as formerly. These should be used by the teacher as guides, allowing her to think for herself, and enlarge upon the subjects contained in them, and through them to lead the children to think for themselves, to weigh upon all sides the subjects introduced, and to give their opinions, which will often surprise us with their wisdom and depth. This will enlarge their minds, quicken their observation, teach them to express themselves, enable them to grasp every subject within their reach, and prepare them to acquire the knowledge that lies in advance of them. We would not advocate scholars committing to memory facts to be stored for future use, excepting in some cases where it is necessary; but they should be confined principally to finding out facts concerning things immediately around and near them,—facts which they can understand and appreciate at the present time.

We have never seen a Geography which should not be used with a great deal of judgment by the teacher,—they carry children too fast into (to them) unknown and unexplored regions. We would at first take merely the outline, dwelling upon points of interest which can be fairly understood by the children, continually awakening and keeping up their interest in it by letting them find places on the map which they meet in their readings, and which have some little association connected with

them. We must make their lessons impressive by telling them something interesting having a bearing upon them ; afterward we would *fill in* the outlines, letting them commit to memory such things as have become realities to them by association and interest. They may, in this way, be a long while "going through the book," but they would surely, in the end, "know their Geography," and be only desirous for more.

In arithmetic the progress should be very gradual indeed. Many "go through the Arithmetic," but their minds are actually clogged instead of being enlarged and developed by the study, because the scholars are forced ahead too fast. Only so far as children can think out for themselves (in some cases being aided and guided by the teacher) is the study of benefit. In mental arithmetic the text-book need be used by the teacher alone, and she should lose no opportunity in school, nor the mother out of school, to let the children calculate for themselves when occasion offers.

We think the blackboard should be used in preference to slates in doing examples ; in fact we would not advocate the use of slates at all by young children, if the blackboard is convenient, as they are very conducive to stooping shoulders and weak eyes, if there is a tendency in that direction, as we see in so many children of the present day,—and, too, the blackboard admits of constant and varied motions which are the natural and healthful impulses of children.

The reading lessons should always be simple and comprehensible, and read with distinct enunciation and correct expression. It would be better for the teacher to close her book, making the scholar feel conscious that she is reading to be heard and understood.

In spelling, we would recommend "Monroe's Practical Speller," as that contains words in every-day use ; and it may be made a very pleasant and profitable exercise by letting the scholar give, in her own language, the meaning of the words. This will teach the child to think and to express herself. By no means should words be chosen which have no meaning to the child.

"Child's Book of Nature," by Dr. Hooker, should be read often by the teacher, as this interests the children in natural objects, and is the foundation of science. It is written in language easily understood by children, and which they can repeat upon being questioned by the teacher.

To aid in composition-writing, later, and to facilitate the expression of thought in conversation, we would advocate the teacher reading some simple extract containing something interesting and worth remembering, to be repeated by the scholars afterwards from memory in their own words. In this way a child would soon become enabled to clothe her

ideas in suitable language. Much attention must be paid to this part of the education, for we see all around us men and women, bright, intelligent, and well-informed, who lack the power of expressing their thoughts, and thus fail to impart what they know and what might be of much benefit to others. How different society would be if men and women knew how to talk! and how much happier might our homes be made by the possession and use of such a power!

We have thus stated in general terms our ideas of teaching, but the details must be determined by the capacity of the scholars and the wishes of the parents; but we must always keep in view the health and happiness of the children. The session must not begin too early, nor last too long, so that the children will be deprived of the pure air and bright sunshine. We may not all be able to establish a "home class," and perhaps would prefer, for many reasons, not to do so; but we may, at least, by the cooperation of others, be able to modify and improve the schools to which our children are sent, and thus the hints and suggestions which we have offered may prove seeds which will spring up and bear abundant fruit.

A MOTHER.

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## CLASS IN ARITHMETIC.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

### INTRODUCTION TO FINANCE.

ALICE, MINNIE, LEILA, HATTIE, HELEN, ETHEL, SARAH, ALICE; from 11 to 14 years old.

*Teacher.*—You have studied Arithmetic and its application to trade; let us now attend to its practical application to the most exciting business of city life. You know what gold and silver coin is, and how it is used in exchange for all our wants: what else do we have in our purses, Hattie, that will purchase things?

*Hattie.*—Why, we have scrip and bank-bills.

*Teacher.*—What makes these of any value, more than any other paper? (*Showing a bank-note.*) Read it; it is an agreement to pay \$5.00 on demand. (*The bill is examined by all.*)

*Minnie.*—Are all bank-bills like this?

*Teacher.*—They are substantially the same,—notes, with a promise to pay engraved on the face, "promissory notes," or "notes of hand"; though these names are given to similar promises which are not current as money. You can get gold or silver at a bank for these. What is a bank, Alice?

*Alice.*—I think it is a sort of office.

*Leila.*—It's a place to keep money in.

*Hattie.*—Yes, I've seen the safe and the clock-key, and they have piles and piles of money! Where do they get it?

*Teacher.*—A bank is a company of men called stock-holders, who have put a good deal of their money together to make the "capital" of the bank; they lend and borrow money. They choose officers to do the work, and the two principal officers (the President and Cashier) sign their names to all these promises or bank-notes, for a promise is good for nothing without a signature. The bank will keep your money safe for you, or will lend you money if you pay for the use of it; some banks not only keep your money safe for you, but pay you for the use of it while they hold it, returning it to you with that profit or interest.

*Helen.*—I know, that is the Savings Bank. I have \$25 in it, and more is added to it every year.

*Minnie.*—My uncle put \$100 in the bank for me last New-Year's day, and he means to put more in every year, so that when I am grown up I shall have a good deal.

*Teacher.*—Let me show you how much interest Helen's money gains every year. The bank pays her six cents a year for every dollar she has there, or six cents per hundred,—six per cent. She has \$25.00: how much will they pay her the first year?

*Alice.*—\$1.50.

*Teacher.*—Add it to the principal, \$25.00; you have \$26.50, the amount at the end of the first year. Now this is the principal of the second year, and what will be the interest the second year?

*Helen.*—\$1.59; and the amount will be \$28.09.

*Teacher.*—Right: get the amount for the third year,—all.

*Ethel.*—\$29.7754.

*Teacher.*—So you see that in three years Helen's money has gained nearly \$5.00. It is better to keep your spare money in the savings bank than in your house, for you get "compound interest" on it; but if you lend your money to a private person, he will pay you six per cent. on the original principal only, as long as he holds it, or simple interest. The principal does not roll up.

*Sarah.*—Why will he pay six per cent.?

*Teacher.*—Because the use of money is a great convenience, and worth paying for. However, men do not invariably pay six per cent. for it,—sometimes five or seven, etc. Suppose I borrow \$200 of Alice, how much shall I pay her for the interest for one year at six per cent.

*Hattie.*—\$12.00.

*Teacher.*—And if I keep it two years I pay her \$24.00 of interest. If I keep it six months longer, how much shall I pay?

• *Leila*.—Six months is half a year ; and if you pay her \$12.00 for a year, you pay \$6.00 for half a year.

*Teacher*.—And if I pay six cents on a dollar per year, what must I pay per month, Helen ?

*Helen*.—A month is a twelfth of a year ; so you will pay a twelfth of six cents, or half a cent per month.

*Teacher*.—And if I pay half a cent a month, what for one day ?

*Alice*.—One-thirtieth of half a cent, or one-sixtieth of a cent.

*Teacher*.—What part of a mill ?

*Ethel*.—One-sixth of a mill.

*Teacher*.—Now,—do you see?—that if you multiply the number of years by six cents, of months by half a cent, and of days by one-sixth of a mill, a you will get the interest of one dollar for the given time. How, then, shall you get the interest of the principal for the given time at six per cent. ?

*Leila*.—Multiply the interest of one year by the principal.

*Teacher*.—You may work out the problems in simple and compound interest in the book, before your next lesson. Sarah, did you ever go down town, on Water street, at 11 or 12 o'clock in the forenoon ? If you have, you may have seen almost all the rich men there, meeting one another on the street, or in Mr. Burt's banking-house, or elsewhere. They are the capitalists, whose business is perhaps wholly with this exchange called money.

*Ethel*.—You could see them in New York, on Wall street.

*Teacher*.—Perhaps they meet in a building called The Exchange, or on a street where most of the offices for money are located, where merchants and financiers meet,—“on 'Change.” Where did the old Romans meet ?

*Minnie*.—In the Forum.

*Helen*.—And in Venice they met on the Rialto.

*Ethel*.—And in New York they go to Wall street.

*Teacher*.—At any of these places : what excitement and hubbub ! At the Brokers' Board in New York it is almost like Bedlam ; it is the great absorbing interest about gold, or the changes in the value of paper money, or of stocks, and you would be hardly able to understand it all. But you could see the feverish worry and contention,—they quarrel and shout. The “bulls” and the “bears” (so called) try to raise the price of gold or to lower it ; and all are intensely concerned in the rise and fall. Money is bought and sold, and through all the varieties of business runs this fashion of paying a percentage of the money-basis of any operation to the one through whose hands it passes. The commission merchants, the brokers, the bankers, the tax-assessors, the insurance agents, the Custom-house officers, all apply this principle of per centage in reckon-

ing their gains or losses, and working out their business. Ethel, you know that Mr. Allen, collector of this port, sends out the Custom-house boat to every in-coming ship : what for ?

*Ethel.*—Because he has to get the tax on all the foreign goods that come here.

*Teacher.*—Yes ; that tax is a fine imposed by the Government, — poured into the public revenue. Finance used to mean that, but now it means all departments of business with money alone (and paper representing money) for the stock in trade. The financiers are the men who deal in money-notes, coin, stocks, shares, etc. The bankers arrange loans of money ; negotiate all sorts of operations depending on the money market.

*Alice.*—What are brokers ?

*Teacher.*—First, I will tell you about commission merchants. If a Western farmer has a great quantity of produce that he wishes to sell, but can not take to market conveniently, he lets it go into the hands of a man who is prepared to sell it for him, and to whom he pays a certain per centage of its value for the trouble of selling ; this is commission paid to a commission merchant, who sells the goods from his own ~~wharf~~ or warehouse. But sometimes a man has goods that he must employ another to sell for him, that can not be transported,—shares in the Wamsutta Mills, or stock in a bank, or a share in the Old Colony Railroad, or in some oil-well, or a house, or a part of a ship,—he gets a broker to sell it for him. If he is in a large city, he employs a real-estate broker to sell his house or land, a stock-broker to sell his stocks, a gold-broker to sell his money, and a ship-broker to sell his ship ; but here perhaps one man does any one or all of these things. You see the broker sells goods that do not come into his hands, that are un-transferable ; the commission merchant sells transportable goods from his warehouse. Both are paid a certain per centage, usually quite a small percentage of the value of their goods.

*Minnie.*—I wish we could do that kind of business.

*Teacher.*—Minnie may be a commission merchant at the next lesson ; Alice, a broker and banker ; Helen, a Custom-house collector ; Hattie, cashier of a bank ; Sarah, an insurance agent, to pay us for our houses when they are accidentally destroyed, provided we pay her a per centage of their value every year till then ; Alice may collect the taxes on our property. Talk with any one you know about these various kinds of business, and we will see what forms and methods are used in transacting them. We will find out by degrees the secret of Finance. It's just like some absorbing game in real life. It makes men grow gray, and knit their brows ; but it won't do for us to know nothing about it, though the fathers and husbands and brothers generally do it all for us.

*Helen.*—Isn't it queer to make such a fuss about money? it isn't really good for anything, is it?

*Teacher.*—No, its value is all made up or fictitious; it will not in itself do us any good, and when we die it is all thrown away. The miser forgets that, and I think the financiers forget it too, sometimes. It is only the tool of trade. Agriculture, manufacture, and trade feed and clothe us, and develop the resources of the world. What has Finance to do with Arithmetic?

*Leila.*—I don't see exactly; but yet you can't do business without using Arithmetic.

*Teacher.*—That's it, exactly; it is carried on by the practical application of the methods of Arithmetic, just as trade is.

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## PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

### V.

#### A ROSE TALK.

“ Ah! there's the lily, marble pale,  
The bonny broom, the cistus frail,  
The rich sweet pea, the iris blue,  
The larkspur with its peacock hue;  
All these are fair, yet hold I will  
That the rose of June is fairer still.”

We will have a talk about Roses, to-day. Our gardens are growing beautiful with them, and the pink wild rose begins to flower in meadow-hedges, and by sweet waysides we love. There is very much to learn about the Rose family. It is large and beautiful, and related to it are many plants and trees that you will be surprised and interested to find classed with the fair Rose. But in all plant-families there are certain resemblances by which each is made up. And there is no more delightful pursuit to be thought of than that which gathers the trees, shrubs, and little plants of the earth into the groups called tribes, and families, where we may look at them. This makes the study called Botany, and, following it, we may go all over the world.

Some flowers we find in our home walks and pleasant woods, and then, away in a distant State by a blue lake, or upon a mountain-side, grows its own sister or a near relative. We have books which are our



guides to find these wandering families, and though we never expect to see every plant that makes each one, yet there are plenty for us to visit and compare, quite within our reach. Each happy summer God's goodness gives us back these lovely Roses, and we may be sure that all the rose-like plants are cared for by Him, just as each one needs, to continue them to us.

Now let us look at the Rose. We must not take the blushing double Rose, so rich and heavy, because that is not a Rose in its natural state. Here is a sweet, wild one, which is the real Rose, unchanged by cultivation. You may count its five pink petals, and these are all that belong to the unchanged Rose. Within the petals you see a tuft of little golden things in the center of the flower. We will have a real name for these. They are the stamens, and stamens are very necessary to every flower; please remember that, carefully.

Now can you think of any other flower that looks like this rose-flower? Let me help you; for I can. There were flowers upon a tree, near by, not many weeks ago, very like little blushing roses. They had five rosy petals, and a cluster of paler stamens than these, in their hearts. Strange as it may seem to you, those were apple flowers, and the apple-tree and rose-bush are own cousins. I think you will never forget it.

Now I think of another flower like a little white trailing Rose, and that stars the wreathing blackberry and raspberry vines of the pastures, and gray walls, this very moment. The vines, too, with their beautiful leaves and their prickles, are not essentially different from the pretty bramble-roses of our garden. The flowers are, of course, much smaller, and certainly we shall never find raspberries on the rose-bush, nor rose-hips on the blackberry; there they ever differ, in their fruit, and this is as true of the apple-tree. Nevertheless they are relatives, and you will find them classed together in spite of their differences as Roseworts.

Here are ranged the pear, quince, cherry, and peach, too,—all delicious fruits,—whose flowers resemble Roses clustered together. In the Spring pastures bloomed the strawberry, which you would never have thought of as related to the Rose; and the bright, soft, little golden cinquefoil, with her cut leaves and tiny sprays. Then the beautiful hawthorn bushes, the pride of the country-side, came into snowy bloom,—cousins of our Rose; and the feathery wild plum. How we loved to ride through green country roads decked with their bloom.

Another Rosewort is the meadow hardhack, or purple spiraea, whose gray dried spears of fruit last winter-long, to feed the little snow-birds. Gather me a flower spray from the brook-hedge, and I will show you the tiniest roses in the world crowded purple in its tufted spire. Then there is the cultivated spiraea, a lovely garden flower. Its spires are

feathered with miniature double creamy roses, changed by cultivation from a single form. This is not a native plant, but was brought from another country for our gardens.

So also were these exquisite variegated Roses which you have gathered. I am willing you should call these "the real Roses." There is no flower in the world more delightfully beautiful. I will tell you the countries where some of them are traced to. These silky, pink, fair Damask came originally from Syria ; the little yellow Scotch are British ; the Hundred-leaf and Moss came from Southern Europe ; and the pure sweet White from Germany, while the Perpetual Roses are Chinese.

The Rose is called the queen of flowers, from her beauty and fragrance. And you have seen that the order of Roseworts holds delicious fruits, also. Beauty and usefulness are found in most plant families, and we must never forget, God purposely created them thus for us.

I am sure you will gladly learn to observe and trace flower resemblances for yourselves, as you become interested in all the bright summer is bringing us, continually.

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## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

### VIII.

#### *RELIGIOUS PRIVILEGES.*

Happy is it for teachers that a large proportion of them are Christians, for eminently they need in their work the supports which it is the province of Christianity to bestow. There is no other influence so promotive of health even, as the trust in God, the patience, hope, courage, and charity which are the fruit of growth in spiritual-mindedness. As health is the one grand accomplishment which I am trying in these papers to aid teachers in attaining and maintaining, I might well commend to them the cultivation of the Divine life in the soul. But the burden of my thought now is, rather, to seek to guard them against overdoing in religious observances.

The teacher needs a Sabbath,—a day of rest, in every sense of the word. The mere meeting with other people, and coming into sympathetic relations with them, by having all minds directed to the same thoughts, and all hearts stirred with the same sentiments and feelings,

is refreshing to mind and spirit. If the thoughts and sentiments received are grand and ennobling, the benefit derived is proportionally great. The teacher, therefore, who does not go to church, is a loser in consequence. One may say she can worship God in the shades of the forest or in the quietude of her own chamber. This is well, but it cannot make up for worship in the congregation of the people. Even though one is so worn and feeble that it is impossible for her to receive any benefit from church-going, and she better improves her spiritual state by keeping her bed or reclining under the trees on Sunday, it still remains true that the conditions or circumstances which forbid her going to church are unfortunate for her.

When the mind has taken in one good sermon, and the heart has poured itself out in prayer and praise, enough has been done publicly in this way for the day. A discourse worth delivering and hearing is worth earnestly considering and appropriating, and for these, time and brain-power are required. A second sermon necessarily prevents the thoroughness and depth of impression which the first one should produce. Or if anybody is broad enough and strong enough to be profited by two sermons on Sunday, it is not the teacher, for she needs also bodily refreshing. How many women find themselves fagged out every Sunday night, and vainly imagine that spiritual improvement is to come from the great number of their religious services! People are so apt to forget that there is any relation between soul and body, and that the one always sympathizes and suffers with the other when it is overwrought.

Besides the preaching, there is the Sunday-school class to be taught, and the Bible-class and the prayer-meeting to be attended. To the strongest teacher I would say, do not undertake all these, but choose between them. The teacher is almost sure to be drafted for the Sunday-school. People think, as her hand is in the business all the week, therefore she is in just the condition to continue it on Sunday. The theory is a mistaken one. Because she teaches all the week, she should have change of occupation on Sunday. But if the subjects and manner of teaching are so different from those of the week-day as to make the Sunday-class a pleasure, or if circumstances render it specially desirable that she take a class, having taught this and attended preaching, she is justified in firmly declining to do more.

If one *must* attend a Bible-class or prayer-meeting, let her not add this to the Sunday-school, but substitute it therefor. There can be no more solemn obligation resting on the strong, healthy Christian teacher than to preserve her health. And this she may not hope to do unless she intelligently systematizes her whole life with special reference thereto. Of one thing she should make sure, that she comes to her

work on Monday morning with the sense in her very bones that she has had a day of refreshing.

The teacher, somewhat enfeebled, needs to make up her mind, to begin with, that she cannot have all the opportunities and privileges which belong to health, and to be content with such use of Sunday as shall make it a day of restoration to her. If she cannot do so much as to attend even one service without over-fatigue, let her be thankful and happy to be able to go once in two weeks or once a month. If she is so worn that at best she must drag her term through with a constant sense of weariness, let her believe it possible for her, under these conditions, to come into more helpful and satisfying relations with the Holy Spirit in the complete *abandon* of her bed-chamber, than in any church or congregation.

*"Our Home," Dansville, N. Y.*

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## THE WRITING - CLASS.

BY J. W. PAYSON.

### IX.

#### TALK TO TEACHERS.

Handwriting is the product of art-processes, which require both intellectual and manual exercise. It would not be a satisfying result to drill a class of pupils to correct imitation only of the written characters. We would aim rather to help the scholar to build up the ideal forms of the letters in his own mind, and then to execute them from his own conception, until mind and hand act together. All of the ideas in regard to the design and construction of these written forms, which the pupil receives into his mind, will be sure to work out of his fingers in the better execution of the letters. Intelligent effort will rank much higher than mere mechanical practice. The mental process will stamp the penmanship with some individuality and life, and the result will be a fit and valuable instrument for the notation of thought.

We consider it no infallible criterion of progress, that the last line of the copy-book page is better written than the first. The reverse even may be an index of progress. In writing the first line of the page, the pupil's eye reverts more frequently to the copy, which is in greater proximity to his own writing. He perhaps imitates more, and thinks less about the letters. As the hand moves downward, and the eye has

to travel farther to the copy, he may depend more upon a mental picture or conception of the letters, and while more imperfectly executing them, may yet be making a genuine effort in the line of real progress. Let a class of attentive writers, after completing a given page, close their books and write the same copy on slips of paper. The result will hardly equal the copy-book work. The supports have been removed, and the effort is consequently weaker.

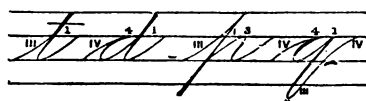
There is just sufficient aid in placing an artistic copy at the head of the page. If the model was repeated on every other line, the pupil would gain nothing from the proximity. It is frequently observed by teachers that when the classes in penmanship are doing satisfactory work in their copy-books, their general writing falls far below the class average. This is often directly attributable to a method of instruction, which aims merely at mechanical imitation of an engraved model, and entirely neglects educating the pupil's mind to the artistic and intellectual conception of the forms. We would place elegant and accurate models before the pupil, not for him to mechanically imitate, but to give him a good style, and to render his own conception brighter and clearer.

Text-books for class use are needed in this branch of education as in any other. The teacher will have to supplement them with oral instruction, but to altogether supply their place is far too onerous. The text-book should be the essential accompaniment of the copy-book. Marginal notes over copies, or condensed text on covers, will not supply this want. Pupils in our public schools must draw their main supplies from text-books.

#### THE LESSON.

The previous practice on the thirteen short letters has paved the way for the partly-extended, or stem letters, which only require broader movement.

"Here is a new group of letters, children, for you to learn. If four



new scholars should come into the class, you would soon know each one of them. Now I wish you to look at these four letters, and study them as

you would the new scholars. If a tall boy or girl came into the room, you would naturally think, 'How tall he is!' 'What a big girl that is!' because each one of you is quite small. The letters you have already learned have been short,—all but *r* and *s* only one space tall. How is it with these new ones?" "Oh! they are twice as tall"; "One of them is taller than twice," speaks up a little thinker. "You have found out one point, that these letters are of greater height than the short letters. The short letters have had only short straight lines. How is

it with the new group?" "The straight lines are longer"; "And thicker, too." "The shading, children, makes them thicker or heavier. Now, on account of the long straight line, like a stem, in each one of these letters, they are called stem letters.

"Let us next find out the names of these new scholars,—I mean new letters. The first letter is crossed, and is so nearly like the same Italic one, I think you must know it." "*T*" is echoed on all sides. "The second and the last you will know, if I cut off the connecting curves, thus." *D* and *g* are happily discovered. To evolve Italic from script *p*, I erase the first and final curves, also the upper part of stem, and convert the last part into an oval, when its prototype becomes apparent. "You have gained a second point, to know the names in this group. Let us now try and become acquainted with each letter." I write script *t* on the board, and erase all the upper half. "If I dot this part of *t*, thus, what short letter will I make from it?" "*I*" is answered. "You see, then, that the lower half of *t* is precisely like *i* without the dot. We will now build *t* from *i*, but let us first remove the dot. We will start from the angle at height of one space, and carry the right-curve up on main slant to height of two spaces. We will now make the straight line downward, and by means of the shade combine it with the upward curve, so that both will form a single line as far as the angle. If now I cross the stem with the straight line, thus, we shall have a perfect *t*. The lines on which you write are horizontal, and the cross of *t* lies in the same direction, and is therefore horizontal. About how far below the top is the cross?" "One-half a space." "You begin *t* at base with the right-curve, and from height of one space make the curve on main slant to height of two spaces; press the pen gently and evenly for a square shade at top, and combine the downward straight line with the upward right-curve to height of one space; continue the main line nearly to base, add a short turn and final upward curve, and finish with the cross. You gradually lessen the pressure on the pen, to gradually lessen the shade downward to the turn. This gives a graceful look to the letter, and pleases the eye. If the long curve went clear up on connecting slant, the letter would lean way over, or else have a loop in it,"—illustrating both faults, and drawing comments from the class.

I build up *d* from *a* in a similar manner, and point out its analogy to *t* in the slant of long right-curve, the shade of stem, and the blending of the two extended lines above height of one space. The critical point in each letter is the change of slant in the extended curve. Next comes *p*, a simple letter, but extended both above and below base-line. "Now, children, let us analyze, or take to pieces, this letter. Suppose we cut it in two places, at top and at base-line, close to the stem. We shall then have three parts, which I will write separately. You may

name these parts." A medley of "Right-curve," "Straight line," and "Third principle," follows. "These three parts are joined in angles. When you write *p*, you must slant the first curve a little less all the way up from base, because you want to keep the angle open clear to top, like this. When you write the last half of stem, you must press gradually a little more on the pen all the way down, because *p* ends with a square shade, thus. Next, lift the pen, and begin right close to stem on the base-line, and complete the letter with the third principle. The last part of *p* is just like the last part of two short letters. Do you know what letters?" A murmur of "*n*" and "*m*," by eager voices. The decreased slant from base of first curve in *p* is apparent, if compared with that of the final curve. This is the critical point in the letter. We next write small *a* on the board, and erase from it the last part, or first principle, in order to build *q* from the remaining part. The main straight line is continued downward nearly a space and a half, and combined in a narrow turn with a slight double curve, which is on main slant to base, and ends like first curve of *n*. It will be seen that *i*, *a*, and *n* form the ground-plan of the stem-letters.

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## ARITHMETIC.

BY EDWARD OLNEY.

### III.

#### PRIMARY ARITHMETIC.

In resuming this subject, which pressure of other duties has obliged the writer to discontinue since the January number of this magazine, we must ask our readers to recall, or review, the two preceding articles, which were a plea for the rational method in teaching Arithmetic, as against the empirical. Two things are contended for: (*a*) Intelligence at every step, and (*b*) ability to give intelligible utterance to that intelligence. As elements of an education, it is claimed that these are far more "practical" than any amount of knowledge of the mere processes of Arithmetic, which the pupil can possibly gain in our schools. To exhibit in outline a course which it is believed will secure these ends, is the object of these articles.

In the present article we inquire, "*What is Primary Arithmetic?*" Is there, in the nature of the subject-matter, or in the child-mind, any basis for such distinction? or is the term one of mere convenience,

applied to an indefinite portion of the child's first study of numbers? The common usage would seem to imply the latter; the facts plainly show the former. There are certain elementary processes and facts of Arithmetic, which are entirely within the range of the child's earliest comprehension, and at the same time are fundamental to all arithmetical processes, which in our judgment constitute *Primary Arithmetic* proper. And this range of themes is sharply defined, both in the nature of subject-matter, and in the development of the child-mind. The topics which it includes are, (a) intelligent counting, up to 100, and the reading and writing of such numbers; (b) a knowledge of the elementary combinations of the numbers represented by single digits, as  $3 + 4$ ,  $5 - 2$ ,  $4 \times 7$ ,  $9 \div 3$ , etc.; (c) a knowledge of the signification of such simple fractions as  $\frac{1}{2}$ ,  $\frac{2}{3}$ ,  $\frac{1}{4}$ ,  $\frac{3}{4}$ , etc., in the terms, are represented by a single digit each; and (d) a knowledge of the most common denominations of denominate numbers, and their relations,—*i. e.*, an intelligent, practical knowledge of the tables of denominate numbers of most frequent and familiar use.

As to (a), counting up to 100, and reading and writing such numbers, there will arise no question, save that some may see no reason why the province of Primary Arithmetic stops here, rather than earlier or later. The reasons for the limit are, that 100 is quite as large a number as the young child can be brought to comprehend; and in the second place, it includes the largest number that he is required to know in order to learn all the elementary (primary) combinations,—9 times 9, or 8, being the largest result of this class. All the time of the child spent in learning to count beyond this limit, or to read or write larger numbers, at this stage of his progress, is time absolutely wasted. He can not do it intelligently; he has no need of the numbers at this stage of his progress; and when he has reached a stage where he can comprehend the law of the notation, and needs the numbers, he will learn to read and write such numbers intelligently without any appreciable draft upon time. The child who has mastered numbers up to 100, and the elementary combinations of the digits as included in the old Addition, Subtraction, Multiplication, and Division Tables, extended to and through "the 9's," with the other topics we have named as belonging to the proper province of Primary Arithmetic, will learn the theory of our Arabic notation, and how to read and write any number to billions, in three to five lessons, and many will learn it in one.

Under (b), we include first, learning how to find out, by counting, the sum of any two of the digits,—*i. e.*, how to make an Addition Table through the 9's, and THOROUGHLY MEMORIZING IT; second, learning how to make the Subtraction Table as a direct inference from the combinations in the Addition Table, as that, since  $4 + 3 = 7$ ,  $7 - 3 = 4$ ,



and  $7-4=3$ , &c., and a *thorough memorizing of the results* through the 9's. Third and fourth, the compounding processes with reference to the Multiplication and Division Tables. The pupil should be taught how to form his own Multiplication Table from his knowledge of Addition, which for this purpose will need to be extended so far as adding a column of 9 nines. But at this stage of his progress he has no conceivable use for anything more of Addition, and all the time spent in learning to add numbers represented by several digits, and in learning the process of "carrying," is out of place, and a waste of time. It does not belong to this stage of his progress. As to the utterly senseless and useless practice of drilling weeks and months, as is sometimes done, on counting indefinitely by 2's, by 3's, etc., we can not too strongly reprobate it. As a *process of addition*, kept within the range indicated above, and practiced as an *addition exercise*, when the pupil has learned to ascertain that 54 and 9 are 63, because 4 and 9 are 13 and 5 and 1 6, as we all recognize this sum, such exercise is very helpful and proper. But anything that assumes that the pupil is going to learn the results so that he can count by 3's, 4's, 5's, etc., as he counts by 1's, is superlatively absurd.

As to the propriety of including such knowledge of fractions, and the denominations of denominate numbers, as we have indicated, the importance of an early knowledge of the meaning of such expressions as 2-thirds, 1-half, 3-fourths, etc., and the exceeding ease with which such fractions and such denominate numbers and their relations can be illustrated concretely, and the young pupil's interest be thus aroused and his judgment informed, are sufficient justification for including them in the primary course; while the considerable logical power necessary to comprehend the processes of the arithmetic of fractions is reason enough for rejecting them from our Primary Arithmetic. That all these processes and facts can be *intelligently* mastered by the pupil in his primary grade,—*i. e.*, in his first three years in school, or less,—is sufficiently evident, or will be made so as we proceed.

Finally, the subject-matter of Arithmetic sets this limit to Primary Arithmetic, since these processes are just those which underlie all arithmetical operations. If the child knows the product of each possible pair of digits, he has the key to the multiplication of any two numbers whatever. So, if he knows the sum of each possible pair of digits, he has the sole key to all addition. There are no other fundamental truths needed. He finds out what the sum of 28 and 5 is by his knowledge of the sum of 8 and 5, and 2 and 1, etc. He finds out what the product of 28 times 645 is, by his knowledge of the products of  $8 \times 5$ ,  $8 \times 4$ ,  $8 \times 6$ ,  $2 \times 5$ ,  $2 \times 4$ , and  $2 \times 6$ , etc. There is no more philosophy in extending the Primary Multiplication Table to 12 times 912 than to 4 times 47.

## PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

## VIII.

The square tablets, as used in the laying-games, represent the sides of the solid cube, so the sticks, as used for stick-laying, represent the edges of the same ; and the instruction that may be conveyed through them is very varied and valuable. These little sticks are round and smooth, like matches, and may be from one to five inches long.

Each child receives this morning a little bundle containing ten sticks, each two inches long. In opening this, the child divides the *one ten*, unknowingly, into ten ones. The exercises are limited by number. The children are told to take each one of the sticks ; and they will observe that it is made of wood, that it has two ends, and easily they will find the middle. The children are asked to name something that is made of wood. Their attention is also fixed by giving them a little history of the stick. For instance, that it may once have been part of a large tree in the forest, and in its branches little birds built their nests, and little squirrels, with bright eyes and bushy tails, frisked up and down over the rough bark, etc. ; then, how one day the wood-choppers came and labored hard to cut it down ; how the tree was taken to the saw-mill, where the great water-wheel works the saw, sawing the big tree into boards, etc. ; and how, at last, of some of the wood these little sticks were made. Thus the children grow thoughtful of how much labor it has taken to make these little sticks. Or the kindergartner tells the children of the gradual formation of the tree : from the tender green shoot up to the tall tree.

When the children are all interested in their little stick, the kindergartner may begin by holding up one, saying : "This little stick was once part of a tree. There are a great many kinds of trees : oak-trees, maple-trees, and,—cannot *you* tell me of other kinds of trees ?" Rosie calls out at once, "I know : apple-trees" ; George says, "cherry-trees" ; Ella, "Christmas-trees," etc., until each child has mentioned a tree. All such remarks will give the stick a value which it would otherwise not possess. The children are next directed to hold the stick so,—as the stems of the trees grow out of the ground ; and this will at once be carried out by holding the sticks,—one end upward and one down, touching the table,—which are, in the vivid imagination of the children, ever so many miniature trees. This is compared with similar directions of lines in the room. Next the children will hold the stick in the

position from right to left, and from front to back. After this the children will place their sticks in the various directions on the square net work of the table, and the little ones proceed to give it a name. Ella calls her stick "a match"; Maud says that her's looks like papas; "walking-cane"; Harry, "a flag-staff"; John, "a pencil"; George, "a pillar"; Helen, "a candle," etc. The kindergartner then may say, "Now let us see if we can remember what each stick was called," which gives a very good exercise in memory; for it will be found that each child is on the alert that his precious little stick is not miscalled.

When the children are sufficiently acquainted with one stick, each child adds another. With *two* sticks, parallel lines are laid, and the parallel lines in the room or street are pointed out by the children; also, the angles are laid, first by placing one stick in the horizontal and the other in the vertical direction, but so that they touch in the ends. Right-angles in various directions are laid; and right-angles, or corners in the room are found. When their eye readily recognizes the right-angle, show them the obtuse or "blunt" angle, and that it is larger than a right-angle; and also the acute, or "sharp" angle, and that it is smaller than the right-angle. Also some objects or "forms of life" are represented, as for instance: "A candle-stick," by laying one stick horizontally, the other vertically above it, touching with its end the middle of the horizontal stick; "a table," or the letter T, by reversing the position of the stick; "a cross," etc. In this manner the children proceed, gradually adding more sticks, one after another.

Geometrical forms can thus be laid in outline; for example: With three sticks, the equilateral triangle; with four sticks, the square and rhomboid; with five sticks, the five-sided form (pentagon), and the "uneven four-sided form with two of its sides parallel" (trapezoid), also called the "boat form" by the children; six sticks give the "six-sided form" (hexagon), and also the oblong, etc. The children also have exercises in number,—addition and subtraction; they know that their little bundle of sticks contained ten times *one* stick; they find five times *two* sticks in it, two times *five* sticks, etc.

The children also represent objects with the increasing number of sticks, in outline, and afterward copy these forms, line for line, square by square, on the slate. Lulu will, for instance, make a house on the top of a mountain, and will tell you that she spent last summer there. Annie makes a cottage, with a tree by its side. Alice lays with her sticks a bird sitting on its nest, and a pretty good representation it is. William makes the engine and cars, and helps, by imitating the rattling noise of the train, to make it more real. Louis and Fred have joined with their sticks and made a steamboat, only the waves are rather angular, and they sing, "Our vessel forward calmly sails." Julie, Cora,

and Charlie are busy making a pretty, symmetrical star: a square forms the center; in each of its sides are equilateral triangles, from which again sticks, like bunches of rays, project. They work quietly and thoughtfully, and discuss how, by equal changes, they may make *another* star *without* breaking the form.

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## SCHOOL EXAMINATION QUESTIONS.

The following questions were prepared under the direction of the Illinois State Teachers's Association for the examination of primary and ungraded schools:

### SPELLING: DICTATION EXERCISE.

[Time, 15 Minutes.]

#### THE WOOD THRUSH.

This bird is my greatest favorite of the feathered tribes of our woods. To it I owe much. How often has it revived my drooping spirits when I have listened to its wild notes in the forest, after passing a restless night in my slender shed . . . ; how often as the first glimpses of morning gleamed doubtfully amongst the dusky masses of the forest-trees has there come upon my ear, thrilling along the sensitive cords which connect that organ with the heart, the delightful music of this harbinger of day!

### GEOGRAPHY.

[Time, 60 minutes.]

1. Draw a map of Illinois to show the shape of the State, the rivers, and the location of the capital.
2. What rivers form part of the boundary of Illinois? Where are they?
3. What and where are the three largest cities of Illinois?
4. What cities would you pass in going by railroad from Rockford, Ill., to Bloomington, Ill.?
5. In what part of Illinois is coal mined? Lead? Where is the most fruit raised?
6. Name the New-England States and their capitals.
7. Through what waters must a boat pass in going from Chicago to the Atlantic ocean?
8. Name and describe three ranges of mountains in the United States.

9. Describe the Mississippi River,—its source, direction, mouth, length in miles, and principal tributaries.

10. In what direction does the St. Lawrence River flow? In what part of the United States is the most cotton cloth made? Name a State in which much tobacco is raised. Which way from Chicago is Cincinnati? What is the name of the largest city on the Ohio River?

## ARITHMETIC.

[Time, 90 minutes.]

(Leave the work of all problems on the paper. Do not write the answers simply.)

1. Write in words 4306005231. What is the operation called?
2. From one million four hundred and fifty, take six hundred and twenty thousand three hundred and thirteen.
3. Name and define the terms employed in division.
4. What is a fraction? Name the terms and define each of them.
5. How far can a man walk in 7 days, if he walks 10 miles in a half a day? Write the analysis.
6. A man worked at one time  $3\frac{3}{4}$  days, at another  $6\frac{3}{4}$  days, and at another  $5\frac{1}{2}$ : how long did he work in all?
7. What is the number from which, if you take 406, there will be 25 left?
8. A man paid 75 dollars to each one of 74 men: how many dollars did he pay out?
9. Write all the composite numbers between 11 and 23.
10. Reduce  $18\frac{3}{4}$  to a fraction whose denominator is 20.

## SPELLING

[Time, 15 minutes.]

- |               |                |
|---------------|----------------|
| 1. Pleurisy.  | 6. Ghastly.    |
| 2. Ascendant. | 7. Victuals.   |
| 3. Fertility. | 8. Mattress.   |
| 4. Wrinkle.   | 9. Receptacle. |
| 5. Knuckle.   | 10. Gharade.   |

[Dictation Exercise.]

In going to *sea*, the ship sailed *straight* through the *strait* of *Gibraltar*. The *captain* said to the *mate*, "Do you see that *porpoise*?" They cast *anchor*. Four sailors started in *pursuit* and captured the *prey*.

## LETTER-WRITING.

[Time, 1 hour.]

Write a letter of not less than ten lines, exclusive of date, address, and signature, about "Christmas," telling how you spent the last one, or

what presents you received ; or, you may tell any fact you have learned during the past week, either from your school-books or elsewhere.

COMMON THINGS.

[Time, 40 minutes.]

1. What is a section of land? Give its size and shape.
  2. Who is Governor of Illinois? President of the United States?
  3. What do you mean by the State Legislature? Name the branches of which it consists.
  4. Which is heavier,—a pint of tallow, or a pint of water? A surface four feet square equals how many surfaces two feet square.
  5. What is a milk tooth? Does it ever have a root?
  6. Name some cloven-footed animal. Name an animal which chews the cud.
  7. Which is larger,—the sun, or the moon? Which is farther away?
  8. Name three forms in which water exists.
  9. Does the sun move around the earth, or the earth around the sun? Name the autumn months.
  10. From what animal is veal obtained? From what grain is hominy made?
- 

— The testimony accumulates, that the importance of primary instruction is being felt in all sections of the country, and it will be a proud day for the American public schools when the primary teacher shall take rank with the highest grade of educators. The following extract from the report of Alston Ellis, Esq., Superintendent of Schools of Hamilton, Ohio, states with admirable clearness the importance of the great work the primary teacher is called to perform :

“It is an encouraging sign of healthful public feeling in regard to primary school work, that few Boards of Education are found that do not try to secure effective work in primary classes by the employment of the best teaching-talent to teach them. Primary work in our schools is especially important, for the general reason, applicable alike to all school systems, that the character and effectiveness of the work done during the first years of the child's school-life are measures, to a great extent, of the success with which his school-work will be pursued in future. The foundation must be sound and durable before work on the educational superstructure can be exerted with sure and marked results. The child's whole school-life may be influenced for good by wise handling at the first stages.”

## OUR NOTE-BOOK.

"The childhood shows the man,  
As morning shows the day."

The traits which give promise of future manhood are often very clearly marked in the child. Froebel claimed that character was usually determined in the first seven years of life. There are many notable illustrations which tend to prove that "the child is father of the man." Mozart composed music at five years of age. Jenny Lind, when a small child, was one day singing to her kitten, when a passer-by discovered her wonderful sweetness of voice, and took her from her lowly Swedish home to the palaces of nobles and kings, and gave her a foremost place in the concert-halls of the world. Benjamin Franklin, in one of his letters, tells us that when a little boy, a little tattered and torn book fell into his hands, entitled "Essays to do Good," by Cotton Mather, which he says "gave me such a turn of thinking as to have an influence on my conduct through life, and if I have been a useful citizen, the public owes all the advantage of it to that little book." Chalmers, the eloquent preacher, was frequently found in early childhood preaching to his playmates from a chair. Napoleon, in early boyhood, loved his little brass cannon, and showed the "engineer" in the construction and defence of snow forts. The great artist Correggio, seeing one of Raphael's paintings in his childhood, cried out, "I, too, am a painter." Newton, the discoverer and philosopher, was fond of tools in his early boyhood, and made wind-mills, invented kites, and sent up paper lanterns attached to them, to illustrate comets and falling stars. Our New-England poet, Whittier, when a pupil in the little country school-house in Haverhill, Mass., was famous for his love of reading, and when at the Haverhill Academy he wrote all his compositions in poetry.

It is safe to say that childhood is often the prophecy of manhood, with more or less of modifications in the details in different cases. Much depends upon the guidance of parent and teacher, in the early period of the child-life, as to how these instinctive tendencies are directed. Every wise primary teacher should look upon the pupil with a prophetic eye, and ask the question, What shall thy future be?

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We regret to learn that the mania for per-cents has begun to invade the primary schools. In a school not far from Boston, the little boys and girls in a class under *seven* years of age are subjected to monthly written *test* examinations on spelling, writing and adding numbers, penmanship, geography, etc., and their retention in the grade made to depend upon the per-cents they obtain. This bugbear of per-cents is making nervous and excitable children miserable enough in the grammar schools. We sincerely hope that the common-sense of our primary school-teachers will keep this mania entirely out of the lower grades. The discouragement attending the removal of a naturally dull pupil to the grade below, and the unhealthy excitement generated in the

minds of the smart and over-ambitious children, by promotions on any scale of per-cents obtained by children in the primary schools, are such as to lead us to condemn the system altogether.

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The temptation, during the warm weather, to the teacher of large classes of young children to *govern too much* is very great. The irritation incident to the close of the year, and the anxiety on the part of the faithful teacher to have their classes appear well at the annual exhibition, and be prepared for promotion to the next higher grade, properly qualified, tends to engender a spirit of fretfulness which is fatal to good discipline, and tends to provoke a spirit of dislike and hostility on the part of the little, unreflecting pupils, which is fatal to the best results. Every teacher needs to be on their guard at this period, and by a pleasant countenance, and by cheerful, encouraging words, strive to keep the tone of the school healthful and happy. Avoid bluster; don't fret or scold.

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We would urge upon primary teachers the importance of using every opportunity to interest and instruct the little children in the *common things* that fall under their observation, and strive to cultivate in them a spirit of inquiry which will tend to lead them to ask intelligent practical questions of parents and friends. Even children in the lower classes can be made to understand many of the current events of the day, which will awaken a spirit of inquiry and a love of investigation, in regard to the living questions of the day, that will profit them and render the necessary drill upon the lessons of school less monotonous and dry.

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There are certain indescribable qualifications, certain kinds of tact and talent, and certain qualities of the head and heart, essential to become a successful instructor of little children, that should be cultivated; and as these elements are possessed or acquired, the power and usefulness of the teacher will be measured. It is impossible to lay down definite rules by which the teacher of the younger pupils can govern or instruct a school. It requires an enthusiastic love for the work, and an experience in and knowledge of elementary human nature, to attain the best results. "Seek and ye shall find."

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"Dear are those days, we ne'er can forget them,  
Days of the rose and the dawn and the dew;  
Sad were those days, we do not regret them,  
Throng'd with their memories tender and true."

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Children, as a rule, love flowers; and as the season of bloom is at hand, we counsel the teachers of little children to make use of these illustrations of Nature's book, in developing the love of the beautiful. The science of botany was first built up by close observation of Nature herself, by carefully examining the forms of leaves, stems, roots, flowers, etc., and then selecting the fitting word or name for the various classes and forms. Show the child the flower or the leaf, and its beauty and fragrance will attract the attention and prepare the way for the skillful teacher to present the correct ideas of growth.



culture, and utility. This is teaching in the *natural* way. It has been truly said that the order of Nature's teaching is: "First, the *idea*, and then the *word* to express or represent it. Nature never inverts the order; never takes a step in instruction that requires a *sign* to be learned before the *thing signified* is presented. And when the attempt is made to present to the mind words and signs before ideas and things signified, Nature is outraged, and the fundamental principles of education are violated."

Will some of our readers kindly furnish us with their opinions of the policy of detaining children, in the lower classes of the primary schools, after school-hours, for failures?

Is it desirable to commence writing, in the primary schools, with pen and ink? Should the script writing be introduced, or should the time be devoted to printing the Roman characters?

To what extent can history be profitably taught in the graded primary schools?

We furnish the following list of twenty-five words, to be used as an exercise in the first class of the primary grade. We shall be glad to hear from any teachers whose pupils were able to spell this list, by writing, correctly:

. Naughty,	Fleece,	Teacher,	Wagon,
Beasts,	Skates,	Caught,	Snowy,
Surely,	Trying,	Shining,	Seaside,
Waste,	Lemon,	Thinner,	Sorry,
Wrong,	Known,	Mamma,	Something,
Laughing,	Bridle,	Cinder,	Parents.
Because,			

He who would lead must first himself be led  
 Who would be loved, be capable of love  
 Beyond the utmost he receives; who claims  
 The rod of power, must first have bowed his head,  
 And, being honored, honor what's above,—  
 This know the men who leave the world their names.

— Bayard Taylor.

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## Kindergarten Institute, FOR MOTHERS AND TEACHERS.

A SUMMER KINDERGARTEN INSTITUTE will be opened on Monday, July 8, at SANDUSKY, OHIO, to last four to six weeks.

The object of the Institute is to give teachers and mothers an insight into the character and claims of Kindergarten training, with special reference to the home and the school.

The coöperation of Miss RUTH R. BURRITT, and other excellent Kindergartners, has been secured.

☞ For further particulars, apply to

W. N. HAILMANN,

(Ed. "*Kindergarten Messenger and New Education*,")

Milwaukee, Wis.

# THE PRIMARY TEACHER.

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## THE SCHOOL GARDEN.

### I

Mrs. Horace Mann has prepared and translated for the Cambridge (Mass.) *Tribune*, two papers from the work of Dr. Erasmus Schwab, of Vienna, Austria, on "The School Garden," a brief digest of which we present for the benefit of our readers.

Dr. Schwab describes the School Garden to be "a garden attached to schools of all sorts,—common schools, high schools, country schools, city schools, charitable schools, training schools for teachers, seminaries, gymnasiums,—and each of these school gardens must be planned and shaped according to the nature of the special school. Its object is to put the pupils in possession of a knowledge of their own home region,—what trees, shrubs, flowers, edible plants, grow in and near their own localities, and thus to make every person a local botanist and agriculturist."

The development of a taste and inclination for country life, and the cultivation of gardens, with varied flowers and vegetables, among the children of our American primary schools, is a matter of great interest and importance.

Mrs. Mann says: "To dig the earth is a natural taste of the human being; the child loves to do it, and in old age the retired veteran makes himself happy with his farm and his garden, and wishes he knew more about the subject which has been so neglected in his education. Our long summer-school vacations might be made as profitable to the pupils of the schools as the winter terms are, by this variety in their occupation. Even the borders of our present school-yards may afford scope for the garden work of the pupils. They may find the wild clematis and glycine, that grow in such beautiful contrast and loving union in our country lanes, and the smilax vine, and wild grapevine, and woodbine, to cover the bare boards and drape the school-room windows. Climb-

ing roses abound in the vicinity of our northern lakes,—the eglantine may still be met with in New-England haunts ; the climbing fern is not quite rooted out, and might be perpetuated by transplanting into suitable soil ; and the innumerable wild-flowers that are fast disappearing could be saved from destruction by loving care. Violets, transplanted from their wild life, will double in height and size in a rich border, and bloom again in October, thus furnishing both a Spring and Autumn border.

“Very few of the pupils of our schools know what plants are found wild in their immediate neighborhood, or what can be made of them by cultivation. If the advantages to the community of such knowledge is once realized, it can hardly fail to furnish the place and the means for such a source of improvement. Not only the foreigners who come to our shores in search of employment can by such knowledge become practical cultivators of the soil, and thus enabled to turn our wild lands into useful farms and gardens, but the culture of the most favored classes would be increased by the accomplishment.

“If every child in the schools could be inoculated with the love of garden-work (which *never* should be made burdensome to children, but only attractive), every poor man’s yard might have its shrubbery and flower-beds. The enthusiasm of little children in a kindergarten for the potato, turnip, and flower-seed that they plant themselves, is an earnest of what would be the success of such instruction on the part of school-teachers, and rich would be the return for the time devoted to it, both in the soul of the child and the face of the land.”

The incitements that influence the activities of manhood are most effective if they are brought to bear upon children at the receptive age of from six to fourteen years, as represented in our country schools ; and as Mrs. Mann says :

“The understanding seizes them in play, the fancy receives them gladly as material and nourishment for future activity ; enjoyment soon lays the foundation for persistent pursuit and love of them, and for future salutary use of them. The lasting influence of such youthful impressions, received under judicious guidance and in the right way, is incalculable.

“No intelligent person would make an agricultural school out of the village school, and thereby deprive the public school of its peculiar character ; but is it rare for men to feel that they have not estimated highly enough the incentives received in early youth for industrial and technical activity, for love of art and science, and all the means of acquiring a reasonable degree of the power to cultivate the earth, and the activities and callings connected with it, which lead the country child early to *thinking*, and prepare for his future life occupation ? Let

us ponder upon the saying, '*Non scholæ sed vitæ!*' Not for the school, but for life!

"The country public school *can* bring in this elementary knowledge without neglecting its own aims, but it *must* do this if the State comprehends rightly the interests of its tax-payers. Even the smallest village school can solve this problem, and at surprisingly little cost. If there is sufficient space near the school, let the school garden be joined to the school, which is very desirable.

"The ground soon will be made much better and more profitable if its dressing is attended to, than it now is in most places; in the neighborhood of cities especially, the village will assume more and more the character of richly-remunerative garden culture. Where garden culture already prevails, it will be extended and improved; and in some places where now it is supposed to be impossible, it will cover the present nakedness, as for instance in many a woodland or mountain village. Where early frosts make impossible the early transplanting of garden growths, the children of the school garden can be taught not to lay out their beloved hot-beds, but to use the much cheaper leaf-mould beds, which do their duty much more surely, because, being set later in the year, they give out young plants suitable for the mountain regions at the proper time. Children can be taught in winter to raise seeds in eggshells and thumb-pots, to be planted out in Spring at the right time.

"School gardens are the only places where improvements in the culture of the grapevine by manuring, pruning, and other treatment can be well introduced. Nor should school gardens forget forest-trees. Wherever the woods do not stand very near the school, there should be at least one representative of our twenty-five or thirty kinds of trees in the school garden, and also a collection of our most important wild shrubs, if the wood does not actually look into the school windows. If it is not possible to plant trees near the school, one of the village streets can be planted with a row or an alley of trees, but care should be taken that no two trees of the same kind stand together, as the effect will not be picturesque."

From these extracts the teachers of the common schools of America will gain, through the labors of Mrs. Mann, the ideas of Dr. Schwab in regard to this department of culture in Europe.

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— The conceptive faculty is the earliest developed, and the first to reach its maturity; it moreover supplies materials and bases for every other mental operation.—*I. Taylor.*

## HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN, M.D.

## IX.

*SLEEP.*

Some teachers need to be reminded, I think, that sleep is a blessing,—not a punishment imposed upon them. They act and speak as if they really suppose that all the time they can take from sleep is clear gain. Added time in each twenty-four hours they greatly desire. There is much they wish to accomplish; if the days were long enough they would be happy. They would gladly ignore the needs of the body. That nature compels them to give way to sleep a goodly portion of the time, appears actually to humiliate them.

This is nonsense, and no teacher ought to indulge in it. To give proper regard and care to the body, is most wholesome in its influence on the individual. Muscles, bones, nerves, and brains are essential constituents in the make-up of human nature; and to complain because healthful conditions must be afforded them, is to find fault with the Creator. We would have done better than He has done; we would have made soul independent of matter. Even pious people sometimes allow themselves to hold the body in contempt because of its demands and necessities. Is not this impious?

Every organ and part of the body, except the brain and nervous system, have relief from activity during the waking hours. Even the heart has intervals of rest between its pulsations. Even the lungs and muscles of respiration repose for a brief period between the acts of inspiration and expiration. The waste of tissue of all these parts is, therefore, repaired in considerable measure during the day. But for the brain and nervous system there is no rest except in sleep. At no other time does their activity cease for an instant. "The substance of these organs is consumed by every thought, by every action of the will, by every sound that is heard, by every object that is seen, by every odor that is smelled, by every pleasurable or painful sensation." The excess of waste over repair in these organs, therefore, during wakefulness, is much greater than in other parts of the system. Sleep is the special restorer of brains and nerves. Whoever encroaches on the time for sleep, it should not be the brain-worker. When she sleeps, she adds to her resources; she accumulates power. When she loses sleep, she not merely diminishes her muscular strength, but she decreases her

intellectual energy. She allows the instrument of the mind to become deteriorated.

It is as if the skilled engineer, in his eagerness to get unusual speed out of his engine on an occasion, were willing to run the risk of injuring it permanently. But no skilled worker with any machine is content to use a poor one. No teacher ought to be content to work with brain and nerves of inferior quality, when it is in her power to improve them. Abundant and regular sleep is one of the most important requisites to the maintenance of the integrity of these organs, and to their restoration when depreciated in quality.

*"Our Home," Dansville, N. Y.*

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## THE LANGUAGE LESSONS.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

There is no doubt, I think, that Dr. Sauveur has proclaimed the true method, at least for children, of commencing the study of a foreign tongue. He proposes the way of "Nature, the dear old nurse," as she has taught all babies to lisp their mother-tongue. With this method, a vivacious, child-loving French woman will, in fifteen minutes, have a class of little children of six or seven prattling a few phrases and words to each other with a pure accent and in a natural, conversational manner. Let a lesson of this sort be repeated daily for a week, and the thing becomes quite easy; the French idiom seems no obstacle, the object-lessons interest them, and it is a pretty and wonderful sight to observe their progress. I do not say that they will have an extensive vocabulary in a week, although it will be larger than would generally be thought possible; but I do say that in what they attempt they will make no blunders nor hesitations, and that they will talk to each other and to the teacher in quite a lively way, provided the teacher remembers clearly what she has taught them, and does not confuse them.

Both M. Lalande and Mme. Monet, who have taught my classes, tell me that the little children catch the words and pure sounds much more perfectly and quickly than older pupils, and will soon be in advance of adults in correctness and facility of conversation within the range of childish minds. Little Ethel, one of the class, seven years old, was in Germany while she was from four to six years old, and learned German so rapidly as to become at once the appeal for the older members of the family in their more laborious efforts.

When the statement is made that children of ten talk French and German easily, it is not supposed that this will be interpreted to mean that they will talk more and with a larger vocabulary in those languages than they would in English, or that they can converse on any subject or under all circumstances, but that they have free command of the necessary words and idioms for common childish talk about objects before them, to a considerable extent. It must be admitted that they are liable to forget it all as quickly as they learn it, if they lose the frequent exercise of it. Every mother knows how soon a child loses the beginnings of speech, when sickness has put its weary interval between the lessons. The work of learning that accent and tongue which is chattered and sung and repeated in the music of love all the day long, to him, has to be recommenced after an interruption on his part of a few weeks duration; how much more will the flitting memory of a child drop the words and phrases which have come to his ear only during the two half-hours a week, perchance, while the teacher is with him! Six months of cessation from lessons will obliterate all that may have been learned in six months.

Our French lessons have, unfortunately, been very seriously interrupted during the past year, nevertheless some members of the class read French written for children at sight, with but slight assistance and no preparation. Our German lessons have gone on regularly, and I know of two or three little girls who have to be checked for talking German too frequently. Latin has been taken up in two classes; the more advanced have attended to the study analytically, and with lessons in the Grammar, to meet the wishes of parents who have fixed, conventional ideas of the study of Latin; but the younger class of pupils, from seven to ten years old, have had their lessons very much in Sauveur's manner; they have been fascinated with the study, and their recitations were the prettiest play of apprehension and expression imaginable. The class was formed since Christmas; no preparation of the lesson has been required of the children, and only half an hour twice a week given to the instruction, but they have at command many phrases, quite a vocabulary, write very easily from dictation, understand and know two declensions and the whole of the verb *sum*; they are very quick in the application of the cases, and pronounce after the European style with facility; they read some of the lessons in Allen's *Latin Primer*, and repeat by rote several of the childish verses given there intelligently and fluently. An exercise of this class at one of our parents' receptions, seemed to the ladies of culture who were present, and to myself, a most thrilling exhibition of the processes of the childish intellect, and the joy of the children in achieving it was really touching.

I am sure, from the experience with my class, that not only French

and German, but Latin may be successfully taught, and with unmixed enjoyment, by Sauveur's method, simultaneously with the elements of an English education, with no detriment to the thoroughness of the study in all ; and if there are uninterrupted quarter-weekly lessons during the school year, from a magnetic native teacher in each language,—one who loves children and believes in the methods of nature,—I do not hesitate to say that they will talk these languages in the way that children talk their own, at the end of that time.

## ARITHMETIC.

BY EDWARD OLNEY.

### IV.

#### PRIMARY ARITHMETIC: COUNTING.

##### PRINCIPLES.

1. Have a definite, well-selected purpose in each exercise, and hold to it. But so vary the means used to secure the end as not to weary the pupil.

2. Thoroughly analyze each topic, to ascertain what the problem (object sought) is, and what things are essential to it.

3. *Teach* only what is *essential*, leaving the pupil to deduce the rest from what is thus taught.

Let us now apply these principles to the problem of learning to count. This is a complex problem, and consists of the following elements : (a) Learning certain words ; (b) learning the order in which they occur ; (c) learning the signification of each term. We have before said, that the primary problem in arithmetic is to count, read, and write numbers to 100. Our scheme of representing number is founded on the basis of 10 ; hence the

##### FIRST STEP

is to learn the ten *names*,—*one, two, three, four, five, six, seven, eight, nine, ten*,—and the order in which they occur. This is *oral counting*. To the child this is a great task. It is nothing less than would be the task of learning any other ten short words, and learning to say them in a certain order. Suppose the reader try to learn the following ten words in their order : *gaf, pon, fim, elb, sug, ris, gurn, nupt, kugh, nah*. It will be found no easy task ; but just this is the first step in learning to count. Nor does the learning the signification of the words in con-



nection with the words help at all,—indeed, it hinders. These ten words can be learned mechanically, simply as so many words in such an order, quicker than they can be learned in connection with their meaning. The first exercises should be devoted largely to learning to say these ten words in their order. It is not said, however, that their meaning should not be taught in connection with this learning. It certainly should; and the pupil should be taught to think “one,” “two,” etc., as well as to say “one,” “two,” etc. This will be done by use of objects. The point of present remark is, that the *difficult* thing about learning to count ten is learning ten *arbitrary* words, in an arbitrary order, and this feature of the problem is just the one likely to be overlooked. It would not be strange if many children would learn to count ten quickest by learning this miserable doggerel:

“*One, two*, come tie my shoe,  
*Three, four*, open the door,  
*Five, six*, pick up sticks,  
*Seven, eight*, lay them straight,  
*Nine, ten*, a good fat hen.”

There is an indescribable charm to the infant mind about such Mother-Goose jingles.

Do not attempt too much. Learning to count ten does not involve a knowledge of such facts as that seven is five and two, or four and three; but simply that seven is one more than six, and eight one more than seven, etc. In other words, counting is adding by 1's.

#### SECOND STEP.

This is to recognize the ten symbols, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, as representing the ten words,—*one, two, three*, etc. Here is another great problem. It is as if you were to take ten different objects, as a chip, a piece of broken pottery, a bit of glass, a pebble, etc., and calling one John, another Susan, another Peter, etc., attempt to remember the objects by their names; or it is like learning the names of ten different strangers, with the difference that there would be more points of interest in the strangers to fix the attention.

#### THIRD STEP.

This is to make (write) the characters, 1, 2, 3, etc. No doubt this step may be combined with the preceding one to advantage in the learning; but the point is, that the teacher should have a clear and definite perception of what he is trying to do, and what is essential to the doing of it.

#### FOURTH STEP.

This is learning the names of the decades, as *ten, twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety*; and in connection it will be found

expedient to exhibit the meaning by use of objects,—i. e., one group of ten counters is called "*ten*," two such groups "*twenty*," three, "*thirty*," etc. In teaching this the first opportunity occurs to apply our third principle, as stated at the beginning of this article; viz., to teach what is essential, and lead the pupil to deduce the rest. No child should ever be told the names of the four decades, *sixty*, *seventy*, *eighty*, *ninety*. He should be taught that the "ty" means "tens," and hence that two tens is called "twen-ty," three tens, "thir-ty," etc., and that *thir*, *for*, *fif* are contractions for *three*, *four*, *five*. If this is well done, he will be able to tell what six tens is called, etc. What if this is but a small matter here? It will speedily grow to be a great one, and the teacher who violates this principle here will be likely (sure) to violate it in greater matters. Moreover, the habit of mind engendered in the pupil of thus grasping essential principles, and then applying them, is invaluable.

#### FIFTH STEP.

Counting through the "*teens*." "*Eleven*" and "*twelve*" are to the child *arbitrary* names applied to ten and one, ten and two, and must be so taught. After this the child should never be *told* any of the "*teens*," save *thir-teen* and *four-teen*. If he is taught that thir-teen means three and ten, four-teen four and ten, and the meaning is fairly illustrated by objects, he will count for himself to twenty, and tell the meaning of the terms. No child should ever be told the words *fifteen*, *sixteen*, *seventeen*, *eighteen*, and *nineteen*, nor their meanings. If he is given the clue (the principle), by means of ample and clear illustration, in the cases of thirteen and fourteen, he will be able to go on of himself. (See our third principle, above.) The subject will be more fully illustrated in the

#### SIXTH STEP.

Reading and writing the decades in figures, as 10, 20, 30, 40, 50, 60, 70, 80, 90. Since this is a mere repetition of the nine digits, with a 0 annexed to each, it will be readily learned. And if the meaning of the word *thirty* has been well taught, the child will at once perceive that the three (*thir*) is represented naturally by the 3, and the "ty" by the 0, and so in all the other cases.

#### SEVENTH STEP.

Counting *through* the decades, as *twenty*, *twenty-one*, *twenty-two*, *twenty-three*, etc. Of course the pupil will be taught the meaning of these terms by the use of objects, as that twenty-five is twenty (two tens) and five. But in doing this, the teacher should use but two or three illustrations, and leave all the rest for the pupil. Nor should he begin by saying and illustrating that twenty-one is twenty (two tens) and one, but rather by the illustrating the meaning of twenty-five, and, say

sixty-four. Thus, when the pupil has learned to name in order, to read and write in figures, the decades, 20, 30, 40, etc., *his first advance lesson* may fitly be an exhibition of the meaning of twenty-five. This will be given by placing two piles of ten counters each, and one of five, in a group. Putting the hand on the two piles of tens, the teacher asks, "What do we call two tens?" When the answer, "twenty," is received, ask, "How many more have we here?"—pointing to the five. "How many in all?" "Twenty *and* five" will be the natural answer. Then teach that we drop the "and" and say "twenty-five," and the illustration is complete. Two such illustrations will be all-sufficient before teaching the pupil to count *through* some one of the decades. *He should never be TOLD how to count through more than one decade, nor have the meaning of more than two such combinations as "twenty-five," and "sixty-four," illustrated by the teacher.* If this much is well done, he will learn the principle, and can apply it to all the other cases.

## EIGHTH STEP.

This is reading and writing through the decades with the Arabic numerals. Placing the decades in the following position will facilitate this:

0	10	20	etc.
1	11	21	"
2	12	22	"
3	13	23	"
4	14	24	"
5	15	25	"
6	16	26	"
7	17	27	"
8	18	28	"
9	19	29	"

The signification and appositeness of the notation can thus be easily and clearly illustrated. The figure at the left meaning *tens*, and the other having its simple meaning. In this way it is thought that the elementary processes of counting, and reading, and writing, to one hundred may be made a series of *rational* and interesting exercises, and the foundation be laid in the pupil's

mind of the habit of grasping a principle, and then applying it, which will abundantly repay the little labor it costs to start right. Teacher, despise not the day of small things! "He that is faithful in that which is least, is faithful also in much."

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— It matters not how learned the teacher's own mind may be, and how well replenished with ideas, and how mild soever he sees them, there is a power beyond this necessary, to produce copies of these ideas on the minds of others.—*A. R. Craig.*

## THE WRITING - CLASS.

BY J. W. PAYSON.

## X.

*TALK TO TEACHERS.*

Legible handwriting is the logical result of educating both the mind and hand in the forms of the letters. The pupil who rightly comprehends will be best able to execute. The intellectual grasp of the written characters will control the practice, and legibility will become the same unconscious law in writing as grammatical purity in speaking. Illegibility of style betrays imperfect knowledge of form. Such writing is in reality a picture of the conception of the letters in the mind of the writer.

It is becoming more apparent to educators that penmanship, as a special branch, should be better taught. But many who readily acquiesce in the need, do not see clearly the means to be employed. We would simply suggest that, if the primary instruction be a thorough exposition of correct principles, the higher grades will have something solid to build upon. Let the very first effort be directed to the primary departments. Here is where cramped movement and vicious practice originate, and here is where the educating force should begin. To allow scholars to start wrong, and work under a bad system during the most impressible school period, and afterward to devote time and labor to remedy this false education, does not smooth the way of the pupil, lighten the task of the teacher, nor produce satisfactory results.

The primary teacher has the advantage of laying the foundation. To do this successfully, calls for the same amount of time and thought as are given to other branches. It is not enough to require careful observance of the engraved copy. The pupil must be taught to know the lines in each letter before he can have a clear and intelligent idea of the letter. To simply practice the written forms without any analysis, would be to repeat over and over again the same errors until confirmed. But to know the elementary parts, and to carefully execute each in building up the whole letter, incites the best, because intelligent, effort of the pupil. Such practice is both natural and progressive.

The writing-lesson is often unsatisfactory and tedious to teacher and pupils, from the former having no interest beyond mere routine duty. But let the teacher fully comprehend that a beautiful art lesson is included in one of the most practical that can be given, and the task will be relieved from any dryness and monotony. When the teacher

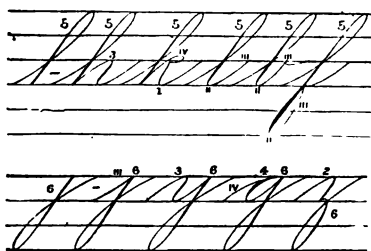
once fairly enters into the spirit of the work, the pupils will be easily attracted. There is a fascination to children in the very idea of being able to express their thoughts in writing. Enthusiastic effort will secure, in even primary classes, earnest workers, whose progress will be a pleasant surprise, and a proof that success in the writing-class depends largely upon the quality of the instruction.

The engraved models of the copy-book enhance the necessity for mental application. Here are correct forms, subject to laws of proportion, to be studied, analyzed, and reproduced; while blackboard illustration, oral instruction, and criticism, are demanded of the teacher. The material is all at hand, but the work is in no sense accomplished, nor is there given a royal road for teaching.

#### THE LESSON.

Spacing is another essential point in writing. We have only casually introduced it as yet, since the slant also regulates the width of letters. In attempting too much with young pupils, we fail to make positive impressions, and confuse the mind. We have spoken of slant as something easily understood, and have avoided any abstract treatment. This familiar method best appeals to primary classes.

"Children, we come now to a lot of looped letters, which make up



the last two groups of the small alphabet. The tall and graceful letters in the upper group have a strong family likeness. They are all, in fact, built after one model,—the upper-looped stem, which has the place of honor at the head of the five letters. Now, if you will look at Italic *h*, *k*, *l*, *b*, and *f*, as I write

them on the board, you will see that each has a long straight stem for a main line. The written letters have the same long stem. But to make them easy to write, and to connect with other letters, a long, right-curve begins each. This first curve extends almost to the top, where a short upper turn leads to the left, and combines with the long stem, thus. Here you have the upper-looped stem, which is wholly above the base-line. The main line, or stem, is not straight the whole length, because that would make a straight-backed, ugly letter; but above the height of one space it is slightly curved to the left, so that above this point the stem is the left-curve, and below this point it is the straight line. The stem should cross first curve at just the height of one space. The loop is two spaces tall, and adds another story to each letter of the group. When you write this principle, make the first curve just like the first

curve of *i* up to height of one space ; then slant the curve a little less, to the turn. Half a space, or half the width of *u*, is the right width for the loop. In writing the long upward curve, you have to reach out or extend the thumb and fingers ; in writing the long stem on the downward movement, you have to draw in or slightly bend the thumb and fingers. When you learn this graceful finger movement, you will be able to make graceful letters. But you will need to practice the principle some time before you can make it properly. Hold your pen or pencil lightly, and move your fingers easily and naturally, and you will not tire your hand. Wrong practice is hard, while right practice is easy."

The intersecting point of the looped stem governs the proportions of the principle. The division is always into thirds. The decreased slant of the connecting curve above the height of one space brings the main line on to the main slant, and preserves the symmetry of the principle. The following resumé of the construction will suggest the plan of teaching the separate letters of the group. In *h*, the last part of *n*, or third principle, finishes the looped stem. The second part of *h* is quite difficult, but first impress the characteristic form. Italic *h* is finished by the meeting of two short curves in an angle at stem. The script letter has essentially the same characteristic, but the vertex of the angle meets a short connecting curve instead of the stem. This connecting line runs up from base of stem, is on decreased slant to height of one space, and thence is nearly horizontal, in order to combine with the upper curve of the characteristic ; the narrow loop resulting therefrom is almost horizontal. The last part of this characteristic is the first principle modified ; the main line is on decreased slant, and begins with a short turn. In *l*, the looped stem is finished like last part of *i*, or first principle ; in *b*, with the narrow turn at base and last two curves of *v*. In *f*, the stem extends below base in a slight left-curve, and unites in a short turn to the right with an upward right-curve which crosses stem at base. A combined shade (gradually increasing and diminishing) is given to the stem below base. The elegance of the letter depends upon the correct slant, and slight curvature of stem.

We treat the lower-looped stem similarly to the preceding principle, illustrating to the class how the inversion and reversion of the loop results in the extended left-curve instead of the right, and in the lower instead of the upper turn. In both the looped principles, the turn is added to the long, sweeping curve as part of the connecting line. This is the only instance in the small alphabet where the turn is not part of a main line. The ground-plan of the four letters in this group is found in *i*, *n*, and *a*, and their construction will be at once apparent to the teacher. The looped stem is not modified, except in *z*, where it begins with a short upper turn.

The practice on the above groups is an admirable preparation for the broader movement of the capitals. General practice on the latter, previous to a thorough and complete drill on the looped letters is a violation in grading, inconsistent with real progress.

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## CONVERSATIONS WITH LITTLE FOLKS.

BY MARY P. COLBURN.

### I

#### "MAKE B'LIEVE."

I have thought, many times, that we might utilize our chats with the little ones whom we meet, for the benefit of others ; and such conversations might frequently assist in no small degree toward the discharge of our own duties as teachers.

Not long since, while waiting for my companion, an embryo specimen of the *genus homo* came leisurely along, reminding me forcibly of Whittier's "Barefoot Boy," and before I got through with him, I was almost sure that this was the identical personage ! He was whistling at the top of his voice, and I said, as he approached me, "I guess somebody can whistle !" "I guess so, too !" was the reply. "Whistle to me, please," said I. Thereupon the young man turned his back and astonished me greatly by throwing himself topsy-turvy in the air, at the same time laughing out,—“O, I can't stop laughin' long enough !”

Then, righting himself, he approached me confidentially, and with his little earnest eyes looking up into mine, he said,—“See here : we've got a new calf !” “Have you ?” said I ; “how old is he ?” “Oh ! he's only a day old,—he come to-day ; he hasn't had any birth-day yet. Say,—he come on the cars : didn't he ?” Then another somersault, and he deliberately sat down in the sand to make a circle,—“to stand in,” he said.

I looked at the little fellow with abounding interest, and helped him along in our original conversation. “Are you glad you've got a bossy ?” “No, *I* don't care much ; they won't let me keep him ; they'll sell him and get the money,—they like money best : *they always do !*” I echoed this ; for *I*, too, think “they always do.”

Then up gets my gentleman, and coming close to the carriage, asks in an assured tone,—“What's your name ?” “My name is Mrs. — : ”

do you want to introduce me to your bossy?" Instantly catching the idea, he laughed out: "Ha! ha! That's funny! I'll say,—'Mr. Bossy, this is Mrs. —'!"

I looked at him, wondering what kind of a commotion he would make in a well-ordered school, and then asked him if he ever went to school. "Yes, I guess I have!" "Can you read?" "No, I can't read very well, but I'll tell you what I can do: *I can make b'lieve read!*"

Now then, thought I, here is the key to a great deal of the failure which we lament in our school system. The everlasting drill has just that effect on some minds; it,—and by "it" I mean the drill on any subject in any grade which is a mere form of words taken "out of the book,"—it becomes an arbitrary *sequence of words*, rather than a *possession of ideas* by reason of a thorough understanding and appreciation of the matter in hand.

Here was one small boy,—barefooted and assiduously working in the sand, expounding, unconsciously, this great lesson,—throwing out to the breezes as they passed listening by an idea which, acted upon, could turn the whole current of primary teaching,—"*I can make b'lieve read!*" I do not doubt it in the least. Teachers do not think of this; and compilers of reading-books do not think of it. For six months here is the routine of reading,—the same lessons over and over again. Why, a child of ordinary mind can grasp whole pages, with the slight help of a word here and there, which an eye-glance can give him. I have had instances under my own observation where the sense of the story came very smoothly by reason of an imagination which could supply the meaning, *by the use of other words*.

I once had a grieved parent come to me with a very grave charge. She said she was "mighty" sorry, but she "felt obleeged to take Michael out." Very much surprised, I asked her reasons, as everything had been perfectly pleasant. "Oh! it's all on account of his readin', ma'am; *he reads his book bottom-side up jest as well as he do the other way, ma'am!*" Here was a grievance with a vengeance; but I fully realized her position, and felt as if reading, as well as other things, must be done "right side up."

But to continue the transcript of the veritable interview with my young hero. He having informed me his name was Johnny, I said: "Johnny, don't you wish you knew how to read right, without "making b'lieve?" "Yes, I do!" "What will you do when you can?" "O, *I mean to go after all the news I can find!*" and I guess he will!

My companion coming just then, I reluctantly left this unique specimen, but not without ample food for reflection; and I concluded that experience is a very safe teacher.

*First.*—Then let us not remain blind to the fact that children *can*



"make b'lieve,"—that is, they can learn by rote things that are continually handled in the same way.

*Second.*—It requires considerable tact to discover who they are, among the fifty or so with whom we have to deal.

*Third.*—Our *whole* duty lies in being sure that what we teach is really information imparted and implanted, and not "*make b'lieve.*"

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## OCCUPATION FOR THE LITTLE ONES.

BY MARY E. KINGSBURY.

Every one who has taught the lowest class in a primary school knows how great an amount of time lies unoccupied upon the hands of the little ones. They read, print, or write, and after a while can copy tables, or do simple sums. Yet the time is not filled. What shall the restless hands and minds do? "O, for kindergartens!" we sigh, knowing at the same time they are impracticable in large towns burdened with overflowing primary schools. So the teacher must invent something to interest and secure quiet. Having tried a method and found it successful, I am tempted to give an account thereof.

I never saw a little child who did not delight to string buttons. The square or round collar-box I found best for this purpose. Then I purchased, at small cost, refuse buttons. (Almost all merchants are willing to dispose of an accumulated stock of odd buttons.) Next, the strong pink cord used by druggists. The strings should not be more than three-quarters of a yard long. At one end tie a button, and into each box put buttons and a string. In time the strings will wear; but they can be quickly renewed. This plan had one drawback: I could hear the buttons when they were taken from the string and dropped into the box, and with fifteen boxes in use, this was unpleasant. To obviate this I pasted a piece of thick flannel on the bottom of each box, and suffered no further annoyance. The teacher need not take her time to distribute material. Let her choose a careful, and, if possible, thinly-shod child to do this work.

Another device is this: Take the oblong boxes in which spool-cotton is packed, and put a number of inch-square colored cards into each. With these, after a little instruction, the children will make very pretty combinations on their desks. When they tire of these, substitute squash seeds; they are noiseless, and may be arranged in figures, or used to teach addition. Make a short series on the board:  $5 + 3$ ,

6 + 8, 7 + 3, etc., and they will soon learn to copy them. Wood splints are interesting also, and are inexpensive in the poorer qualities, which answer every purpose.

Still another method I have found useful, though I do not practice it every day, thereby making it more highly prized. I collected all the empty crayon-boxes in the building, and filled them with rough blocks, corner-bits of picture frames, and all the toys I could beg and buy. At first I allowed the children to use these on their desks, but the blocks were constantly dropped by some, so that I now place them on the platform near my desk, and call the children to them. This teaches those who are not called, to wait patiently for their turn. Crandall's building-blocks are an unfailing source of amusement. In some towns I think they are supplied by the committee. I lately saw a box of sliced animals, which combined amusement with instruction. With each letter of the word there was a section of the animal, and the child, in placing the sections correctly, would at the same time learn to spell the word. He would, indeed, be a public benefactor who would manufacture sets of words on this principle, and sell them at such a price as would place them within the reach of the poorly-paid country school-teacher. The set I speak of cost at retail fifty cents, and at least a dozen sets would be needed in most schools.

I have reserved the crowning delight till the last. This is, picture-books. Not the gaudy, few-paged books sold at the toy shops, but many-paged books, with pictures that please the child-mind. Take old pamphlets, and on the pages paste common wood-cuts, taking care to select those that will interest, such as animals from agricultural papers, and, if you can get them, the charming child-pictures from the *Nursery* and *Youth's Companion*. If, in addition, you place a few simple sentences on each page from some reader, other than the one in daily use, so much the better. Sew on a cover of the strongest brown paper, and your book is complete, and I assure you the labor will bring its own reward. I have fifteen books which have been in use a year, and still they are eagerly taken.

I have no doubt there are other and perhaps better methods than those described, but I know in most country schools little or nothing is provided by the town in the way of apparatus, and the teacher's salary will not allow her to expend a large sum. By the methods above described, with comparatively little labor and expense, I have kept my children happy and quiet. I fancy I hear some one ask, "Don't the children drop things?" O, yes! buttons most of all; but they are taught to be careful, and if they continue careless the material is taken from them. "Don't they sometimes take possession of a bright button or a toy?" O, yes! but I make it a special point to speak of taking

what is not one's own, and leave them to make the application. I remember one day to have found a bit of gilt picture-frame in a boy's pocket. "Did you take it?" "No, ma'am." "How did it get in your pocket?" "It jumped in!" I gave him no plaything for a time, and I think no more blocks jumped into his pocket. Then, too, the habit of cleanliness is cultivated. My little helpers are told not to give material to a child who has soiled hands. When the children see Josie coming with the books, the little hands are held up for inspection, and he rarely is obliged to pass one by.

I think one who has never taught a school composed mostly of foreign children has little idea how eagerly these amusements are welcomed. Their homes do not abound in picture-books, nor playthings, and it may be that the only playtime life affords them is during their attendance at the primary school. Is the spare time wasted that is devoted to quiet amusement? My experience has proved that by using this method the children learn better, their minds being kept more active and their bodies less wearied than when encouraged to "sit still."

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## THE CLASS IN DRAWING.

BY MRS. LOUISA P. HOPKINS, NEW BEDFORD, MASS.

To any one who has read the report of the examiners of the drawing department of the public schools of Massachusetts for the past year, it will be sufficient to say that since February our best pupils have been under the care of Mr. Arthur S. Cumming, who has charge of this department in the schools of New Bedford. He informed me that he found the pupils in excellent condition, having been remarkably well-grounded, and ready for rapid progress. The class is made up of eight girls, of from ten to fifteen years of age, who have a natural taste and aptness for the art. They have had weekly lessons of an hour with Mr. Cummings, and are now taken out by him to sketch from nature. He thinks he can lead them on much faster and into a higher kind of work than any of his classes in the public schools, as he is free from many of the obstacles and restrictions which necessarily limit those classes. He evidently considers it a recreation to teach them, and they are fairly in love with their work. They manage their perspective well, and make quite true landscape outlines.

We hope in the Fall to add to this class from the preparatory class,

the members of which are in various degrees of training of the eye and hand. The youngest scholars practice lines on ruled Kindergarten paper, from copies of combinations of curved and straight lines, or by original arrangements of lines. All are eager in the pursuit of this art, with but one or two exceptions for whom it has been abandoned for the present.

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## OUR "HOME CLASS."

### IV.

#### HOW IT BEGAN.

Would you like to know whether we have begun a Home Class? Indeed we have ; and so far with perfect success. We have eight little boys and girls, ranging from nine to eleven years of age, varying in disposition, temperament, ability, etc., and requiring all the patience, firmness, courage, and tact we can muster, to train and educate them according to our ideas ; but we always try to remember that they are only children, and we would not, if we could, make them be and do like grown people.

The selection of a teacher was attended with no little difficulty. Even after we had made our choice, we concluded that the one we had chosen was too conservative. We happened to hear her say that *she should teach just as she had been taught*. That would never do for us ! I suppose if she had learned, as so many of us did, b-a ba, b-e be, b-i bi, b-o bo, b-u bu, b-y by, she would still think that the best way ; not stopping to consider the delightful "giggles" she used to have over the two last syllables : b-u boo, b-y by, booby,—because they *spelled something*. (Who knows but that that very "booby" may have suggested to some wise-head, the common-sense of teaching children things they can understand !) "No, indeed," we said, "too conservative, too conservative altogether !" and turned to our present teacher, who answers our wishes in every respect. And thus we stand, she and I, just beyond the threshold of our experimental year ; not feeling that we know just what and how to teach ; but rather, being keenly alive to the imperfect methods and results around us, we crave assistance from every quarter. We eagerly grasp every book that may enlighten us, and catch at every newspaper report of educational conventions, that may give us new and practical ideas.

As we look around us at the men and women who have acquired

what is termed a good education, we realize what a vast amount of time, of strength, of energy has been expended to acquire it! We ask them, we ask you, dear reader, to look back upon your school days and see how all your acquired knowledge, all your mental discipline could have been gained in about one-third of the time devoted to them. Can you not see the important things neglected, which were calculated to make you better fitted to lay hold of the duties of life, and unimportant ones pursued at a great sacrifice of your time and your strength? "Yes;" you say, "we have left undone those things which we ought to have done, and we have done those things which we ought not to have done." Surely there is a great lack of what we will term *economy in education*.

Now, we ask, can we not fit our children to lay hold of the duties of life, help them to grow and develop into useful men and women, without such an expenditure of time and energy as to have no chance left for play and recreation, upon which physical development so much depends? It seems to us that we can.

We must begin in our primary schools, by first creating in children an appetite for the most wholesome, nourishing mind-food, by giving the food sparingly and with discretion, that it may digest and assimilate; by making education a practical, living thing to them, and not setting it apart for school-rooms, any more than religion for churches, but interweaving and intertwining it with all the duties and pleasures of daily life. This once accomplished in our primary schools, the questions, what and how much to study, are more easily determined. Scholars will go through the higher grades acquiring their studies with an ease and rapidity hitherto unknown. In the ten years or more usually devoted to school-life, such studies will be pursued as will fit the scholars for their different vocations in life, and more time will be found for play and recreation, to help build up a healthy physique. Then will be established a more perfect economy in education; the acquirement of knowledge will cease to be a bugbear to children; the days of rewards of merit, rolls of honor, and silver medals will pass by. They are only the sugar-coated pills, the golden oranges, held up before them to make them swallow their doses like good children. They will no longer be needed; for knowledge will then, like virtue, be its own reward.

But now to our class. You see I say "our," for although it is the teacher who does all this, yet her methods are the result of our combined studies and researches; our consultations and advisings. We coöperate, so to speak; therefore I say "we" and "our." Our school session is from ten until half-past one o'clock, with an intermission of half an hour.

## OUR EXERCISES.

Our exercises are Reading, Spelling, Writing, Geography, History, Arithmetic, Child's Book of Nature, Natural Philosophy, Dictations, Compositions, and Sewing. "What! all these, and yet no cramming?" Yes, all these; but not all in one day or two days. In fact we take a week of school sessions to accomplish them. We have a little of Reading, Spelling, and Writing every day, for it requires almost a lifetime, to become proficient in these; and then we divide the others thus:

*Mondays, Wednesdays, Fridays.*—Geography, Arithmetic, Dictations.

*Tuesdays.*—Child's Book of Nature, History, Sewing.

*Thursdays.*—Natural Philosophy, History, and Compositions.

We work with as much regularity and system as circumstances will allow; but by no means, tie ourselves down to a "half-hour series." Why, do you think if we were having a nice little chat with the eager, earnest children, about our Geography-lesson, that we would cut it short with: "Stop; stop now! that's enough (looking at the clock); it's time for Arithmetic; the class is dismissed?" No; we would think within ourselves, "Now's the time to make an impression; let us strike while the iron's hot." To be sure, we would have less time for Arithmetic on that day, but what of that? The Geography-lesson would be more deeply impressed upon the minds of the children; and besides, all the interest, earnestness, thinking for themselves, and conversation that they may have gained, would be worth more than a dozen Arithmetic-lessons.

Then, too, when those bright, beautiful days in Spring come, when birds are singing, brooks are running, and children should be playing, we'll often have only a very short session, or none at all, and take the children out for a walk and a romp. We'll study nature, apply some of the lessons they've learned in the "Child's Book of Nature," and perhaps bring home specimens with us to study; we'll find "books in the running brooks, sermons in stones, and good in everything." The little ones will return from their ramble, with bright eyes and rosy cheeks, healthier, happier, and far better for their morning's dissipation, and the better prepared for their lessons afterwards.

Which do you think would improve them the most, to pursue that course, or to remain in-doors to learn "a hill is a high elevation of land," and "George Washington was the father of his country, the first in war, the first in peace, and the first in the hearts of his countrymen."

A MOTHER.

## NUMERATION.

BY C. F. BARNARD, BOSTON.

## III.

For our third lesson we call the class before the board again, and, pointing to the last figure of our first series, at the bottom of the board, where it should stand, ask, "What number is this?" "*Nine*," say the children.

"Now, add one to it, and what do we have?" "*Ten*."

"Yes: but have we a sign for Ten?" "No."

"True; let us then make a sign. We will go back again to 0, and, putting 1 on its left side, write two figures thus, 10, which means one ten, or the first ten, and place it over the beginning of our first figures. See me do so:

10  
0

"And then I will go on counting by ones, and put some more double signs over the single signs, thus:

10	11	12	13	14	15	16	17	18	19
0	1	2	3	4	5	6	7	8	9

"How many double signs?" "Ten."

"How many single signs?" "Ten."

"Is 0 at the beginning, and 9 at the end of each line?" "Yes."

"Now let us add to 19: what is one more than 19?" "*Twenty*."

"Yes; and as one added to the nine makes it ten, and we have one ten already in the figure 1 by the side of the 9 in 19, we now go back and begin our second set of double figures, thus, 20,—two tens, or *twenty*; and the third set of figures stands:

20	21	22	23	24	25	26	27	28	29
10	11	12	13	14	15	16	17	18	19
0	1	2	3	4	5	6	7	8	9

The teacher then continues onward and upward to the ninth series of double numbers, or the tenth series of all numbers, writing the last line:

90	91	92	93	94	95	96	97	98	99
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If the board will hold the whole square, it will be easy to show the 0

at the beginning, and the 9 at the end of each line, while the ten figures with which we began will stand thus :

9	Or, at the bottom and on the left-hand side of the whole block
8	of figures, from 0 to 99. In this diagram, each figure will
7	always be found in its own place, as it was in the beginning.
6	The whole art of numeration, upon this method, displays the
5	wonderful genius and forethought of the ancient and unknown
4	author, of Arabia or some other land of the East. An inspired
3	Cosmogony sings : First chaos, next creation ; first darkness,
2	next light ; first the earth without form and void, next the
1	earth clothed with verdure and full of life ; or, first nothing,
	next everything ;—one after another
0 1 2 3 4 5 6 7 8 9	without end. And what was this
	but first 0 and then 1, and so on
	without end?

The Arabic story of the man of Uz, well known in Egypt before Moses, and possibly before Abraham, reveals Job's familiarity with the system in question. He counted his children, of his first and his last families, by tens, and numbered his flocks and herds by hundreds and thousands.

We need not go further. All we intended was a simple illustration of a method of teaching Numeration which will always prove interesting, instructive, and satisfactory in the highest degree, if our experience does not deceive us. Teachers can easily extend the lessons at will. For variety, they may turn to the Roman numbers, and show how hard it would be to do our counting, or go through our sums in Arithmetic, by it, although we find it useful sometimes in marking numbers.

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## VACATION.

"School is out!" "Vacation has commenced!" is the merry cry of the school children. But,—there is a *but* interspersed in almost all pleasure,—but the father and mother receive the announcement with a little less bated breath, and the thought comes, What *shall* we do with the children this long vacation? Blessed are those who are favored with grandpas and grandmas in the country, where amid sunshine and shower, hill, dale, field, and forest, they may roam at their sweet will, and gain strength for future use.



## OUR NOTE-BOOK.

“ Let your ills be what they may,  
     Keep cool;  
 Seize this truth with heart and hand:  
 He that ruleth well himself,  
 Can the universe withstand.  
     Keep cool!”

The successful teacher of young children must be animated with an ardent love of their work; but she must also be patient. It would be easy to find *ten* persons of mental genius like Froebel or Pestalozzi, to *one* patient, Job-like person like the teacher of Laura Bridgman. There is no place where this valuable virtue is more needed than in the primary school-room. There are constant demands made upon those who have the care and guidance of childhood which irritate and ruffle the calmest temper. Children are thoughtless and wayward, and vexatious details are associated with the daily duties of the primary teacher. Evidence of progress is earnestly desired where little is found, and the labor is wearing, harrassing, and patience-trying.

The apostolic maxim must be followed to the letter,—“Be ye steadfast and unmovable,”—if the teacher’s heart and temper are to be kept free from chronic moroseness and despondency. We know the temptations, still we emphasize the injunction, “Don’t fret.” “In patience possess your souls.” “Be resolute and calm.” Let the thoughts of your noble work inspire you from day to day, and a sure reward will await you. Whatever may oppose or vex you, hold fast to your work and pursue it with zeal and love, and by patient well-doing, secure the consciousness of usefulness in your chosen life’s work.

“ Are your matters all awry?  
     Keep cool.  
 But consider well the reason:  
 If you are but right yourself,  
 Things will come right in their season.  
     Keep cool!”

The present number of the PRIMARY TEACHER completes its first volume. During the past ten months our aim has been to furnish hints, suggestions, and such practical aid as would improve the work of the most important class of American teachers. The second year will commence in October, 1878, under the most favorable auspices.

For the generous patronage that has been extended to THE TEACHER we tender our gratitude, and pledge our best efforts to make this monthly magazine more and more worthy of support. Teachers in all parts of the country have nobly cheered us on by good words.

The ablest contributors of experience in the several departments of primary school work have already been secured as contributors to its pages for the coming year. May we not ask the continued coöperation of our friends and

readers during the past year? Will not our friends send us the names of thousands of primary teachers, who need just the help that this special magazine furnishes, as subscribers for the second volume? The price will be \$1.00. THE PRIMARY TEACHER will be continued to *all old* subscribers until ordered stopped; and our friends will confer a great favor by remitting their subscriptions for the following year before Sept. 15. Bound volumes, \$1.50, sent on receipt of price.

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Friedrich Froebel, the founder of the Kindergarten, was born in Oberweissbach, a little village in Central Germany, in the year 1782, and he died in 1852. His early life was one of hardship and trial, which seems to have prepared him,—by developing in his heart a large love and sympathy,—to become the benefactor of childhood. He fell into the society, and enjoyed the friendship, of some of the leading educators of his day. To them he exhibited such ability and adaptation for an instructor of the young, that they counseled him to “give up architecture and come with us and help build men.” He decided to follow their advice, and developed what is known as the “Kindergarten System” for training young children.

The leading idea of Froebel's teaching was the development of the expressive powers. Every teacher of young children should become familiar with the principles of this “new education.” In Prussia, through the noble efforts of the Baroness Marenholz-Bulow, who took up the work after the death of Froebel, great progress has been made, and Normal Kindergarten Training Schools have been established, and also in several other countries of Europe. In Austria, as the result of her labors and influence, the Government requires that all children between the ages of four and six years shall be sent to Kindergartens. In England, the first training-school for Kindergarten teachers was established in 1872, at Manchester. To Miss Elizabeth P. Peabody, of Cambridge, Mass., is due the credit of introducing this system of culture into this country, more than to any other American. She has visited the foreign Kindergarten schools, and has used her voice and pen almost constantly in explaining and illustrating its principles. Her zeal has been a noble one. Madam Kraus-Boelte and others have ably seconded her good work, and the Froebel system is steadily gaining ground in America.

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The object and scope of *oral* instruction in any course of study is of importance, and should be thoroughly understood by teachers in the primary schools. It is a department of work which demands of the teacher much reading and careful observation, to enable them to interest and instruct their pupils in such simple conversations regarding common objects around them, making the brief time that should be given to this portion of school-time a true recreation and rest, both to themselves and their pupils, as well as a means of imparting useful knowledge. We concur in the views presented by Hon. Henry N. Bolander, Superintendent of Public Schools of San Francisco, Cal., who says: “In too many instances this branch of school work has come to be a delusion and a snare, a burden to teachers and to scholars. So far from being *oral*, it has come to be almost entirely a written exercise. The

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## TEACHERS

(v)

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pupil is obliged to copy in a blank book lists of adjectives, which are written on the blackboard, and to commit them to memory at home, to be repeated to the teacher the succeeding day. It would be preferable to have the whole subject banished from the school curriculum, rather than continue this burdensome and unwise method. There is nothing in the art of instruction which demands more careful preparation, more thought and observation, than this 'object teaching,' as it has generally been called. Wherever possible, it should be accompanied with the objects to be described, and the teacher should be so thoroughly familiar with these that every question the pupil may ask,—and questions should be encouraged,—can be correctly answered."

### AS LITTLE CHILDREN.

BY ELLEN O. PECK.

From the meadow and the wildwood,  
Thronging memories of childhood  
Have come back to me to-night;  
Up and down the years they wander,  
As I sit and idly ponder  
On life's early scenes of light.

When I saw the artist's finger  
On the painted flowerets linger,  
Where my childish footsteps trod;  
When I listened to the thunder  
With a kind of awe-struck wonder,  
Thinking it the voice of God;

When the sky was a creation,  
Ever new with revelation  
Of a world beyond its blue;  
When the clouds were gate-ways golden,  
To that world as yet withholden  
From our narrow earthly view;

When my faith put to defiance  
All the sophistries of science,  
With no shadowy fear of death;  
Questioning most the way of living,—  
Easy loving, quick forgiving,  
Smiling, crying, in a breath;—

As these memories come thronging,  
Comes there, too, an eager longing  
For the faith of long ago;  
Of the world's vain questions weary,  
In its contests lost and dreary,  
Turn I from its ebb and flow.

And I gather hopes the dearest,  
That our childhood may be nearest  
To the heart of truth and God;  
For to us the Word is given,  
Thus our souls must enter heaven,  
In the path the Saviour trod.

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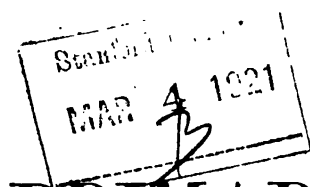
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DEVOTED TO THE

*Interests of Primary Instruction in America.*

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